

**CANON WARNS OF
CAMERA DELAYS**



**MASTERCLASS: MACRO
INSECTS IN THE STUDIO**

Saturday 12 November 2011

amateur Photographer

www.amateurphotographer.co.uk



**FULL AP
LAB AND
FIELD TEST**

PAGE 49

ON TEST

TESTED: NIKON 1 V1

Can 10MP keep Nikon fans happy?



EXHIBITION

PAGE 29

PAINTERLY PORTRAITS

Margaret Cameron's child pictures

ON TEST

**A3 INKJETS
FOR LESS
THAN £300**

Canon iX6550
vs Epson 1400
Low-cost inkjet
printers tested



FUJIFILM

X10

**FIRST LOOK
HANDS-ON
PREVIEW**



£2.65



PAGE 4

PAGE 59

Visit the **α** professionals for expert advice
and access to our extensive range



Our nationwide **α** Centre of Excellence stores,
not only stock the extensive range of **α** equipment
but you'll also find the staff are knowledgeable
and enthusiastic about photography.

In fact, they're as happy to offer their advice on
taking the perfect shot, as they are talking you
through the latest **α** kit. Like the **α55** with our
Translucent Mirror Technology, capable of incredibly
rapid focusing and ultra-fast shooting responses.

Experience our **α** range for yourself
at sony.co.uk/alpha-centres



Contents

Amateur Photographer For everyone who loves photography

I'M NOT a great fisherman by any means, and have made no study of the subject beyond asking dumb questions once a year in a shop that tolerates my inadequacies because I'm happy to blindly buy the bait and tackle that they recommend. In truth, my understanding of the sport is almost non-existent, other than that I can appreciate the idea of hunting for that which does not want to be caught. River fishing, in my mind, has no end product, unless luck provides a tan from a sunny day, while sea fishing (looked down upon, I believe, by true enthusiasts) at least gives you something to stink the house out with and a meal if you are lucky. There is no joy for me to hold a rod and catch nothing of any use.

Photography, of course, is an entirely different matter, and one I do understand. It is a great enjoyment to spend the day taking pictures, even if none of them turns out to be an award-winner. The pleasure of looking, observing and clicking away with a nice camera is sport enough for many amateurs. Others do require a perfect finished product for their efforts, and settle for nothing less. It depends, I suppose, on what you consider the reward to be of taking part.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

7 NEWS

Canon warns of camera delays; Olympus chief resigns as crisis deepens; Canon EOS-1D X delivers '21 million pixels'; Jessops opens third Centre of Excellence

12 REVIEW

The latest books, exhibitions and websites

98 THE FINAL FRAME

'I could afford one if I wanted it, but it's not worth the money' is a meaningless phrase, says Roger Hicks

TECHNIQUE

16 PHOTO INSIGHT

Heather Angel explains how she took a shot of a hoverfly pollinating a lily and highlights the importance of practical flash use

23 MASTERCLASS

Wildlife photographer Paul Hobson shows three readers the best ways to take macro images of native and exotic insects with a basic studio set-up. Oliver Atwell joins them

TESTS & TECHNICAL

4 FUJIFILM FINEPIX X10

The FinePix X100's baby brother is in many ways a more practical compact camera and comes at a slightly less premium price. Mat Gallagher gets his hands on an early sample of the X10



P49

The Nikon 1-series V1 on test

47 TESTBENCH

Micromuff DSLR microphone wind baffle and Manfrotto 057 carbon-fibre three-section tripod legs

49 NIKON 1 V1

Every now and then a camera comes along that challenges our ability to accept a new concept. The Nikon 1-series V1 is just such a model, says Damien Demolder

59 EPSON STYLUS PHOTO 1400 VS CANON PIXMA IX6550

More and more enthusiasts want to print their images at A3 size, and manufacturers now have a range of printers to suit all needs. Vincent Oliver reviews two entry-level models

64 ASK AP

Our experts answer your questions

66 DEVELOPING IN THE DIGITAL AGE

AP's photo-science consultant Professor Bob Newman examines how a digital camera 'develops' information into a visible image

THE AP READERS' POLL

IN AP 22 OCTOBER WE ASKED...

What does Kodak mean to you now?



YOU ANSWERED...

A I used to use Kodak products, but not any more	54%
B I do use Kodak, but not as much as I used to	18%
C I still used lots of Kodak products	20%
D I've never bought anything from Kodak	6%
E I'd like to start using Kodak products	2%

THIS WEEK WE ASK...

What is the reward of photography for you?

VOTE ONLINE www.amateurphotographer.co.uk

YOUR WORDS & PICTURES

14 LETTERS

AP readers speak out on the week's issues

15 BACKCHAT

AP reader Gary Beaton ponders whether just clicking on a button is as satisfying as a more hands-on approach

36 READER SPOTLIGHT

Another selection of superb reader images

42 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

FEATURES

29 AGE OF INNOCENCE

As an exhibition of Julia Margaret Cameron's portraits of children takes place at the V&A Museum of Childhood, Gemma Padley speaks to curator Carolyn Bloore about Cameron's remarkable photographic vision



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 1SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email:** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
Email: ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap



AP hands on Fujifilm FinePix X10

The FinePix X100's baby brother is in many ways a more practical compact camera and comes at a slightly less premium price.

Mat Gallagher gets his hands on an early sample of the X10

AFTER the huge success of the FinePix X100, Fujifilm's next model is a second classically styled high-end compact in the form of the X10. Almost half the price, but offering unique new features, the X10 could almost be described as an X100 lite. Just a month after its first announcement, I was lucky enough to get my hands on a preproduction sample to try to get a feel for what this camera really has to offer.

FEATURES

The X10 is nearly 10% smaller and 15% lighter than the X100, measuring 117x69.6x56.8 and weighing 350g. This puts it around the same size as leading advanced compact cameras such as the Canon PowerShot G12 and Nikon P7100. The X10's body feels solid in the hand, and features a magnesium top and bottom plate, plus metal control dials. The

pure-black finish looks classy and gives the impression that this model is even more of a manual camera than the X100, with only the 2.8in, 460,000-dot rear screen offering any hint of its true digital internals.

One noticeable external change from the X100 is the lens. Instead of a fixed 35mm equivalent, the X10 features a 4x zoom (28–112mm equivalent) with an f/2–2.8 aperture. The best thing about this lens, though, is that the zoom control has remained manual via a rotation of the lens ring. This movement also incorporates the power control, so by twisting the lens to the 28mm position it turns the camera on. To turn it off, the lens is turned around to the off position. This helps speed up operation and avoids the need for another button.

The other noticeable inclusion on this camera is the viewfinder. The X10 retains a true optical viewfinder, which, although not

AT A GLANCE

- 12-million-pixel, 1/2.3in, EXR CMOS sensor
- EXR core processor
- 28–112mm equivalent f/2–2.8 lens
- ISO 100–3200 (up to ISO 12,800 reduced resolution)
- Optical viewfinder (85% coverage)
- 2.8in, 460,000-dot LCD
- 1080p HD video
- Expected price £529

TTL, provides a zoom to match the framing of the lens. This is not a hybrid viewfinder like the X100, so there is no option to swap over to an LCD live view, although the rear LCD screen can be used for composition in this way. It is a shame there is no exposure information in the viewfinder, though, as a small LCD display under the image with basic shutter and aperture values, or even just a digital exposure needle, would have been useful.

With the X10 being so compact I often forgot about the viewfinder and instinctively used the LCD, but once I reminded myself to use it, the viewfinder was large, clear and particularly useful with the zoom.

SENSOR

The sensor in the X10 is a 12-million-pixel back-side-illuminated EXR CMOS unit. This features the angled pixel design seen on cameras such as the FinePix F550 EXR and HS20, and at 1/2.3in it is a much smaller unit than the APS-C-sized sensor on the X100. In fact, with many of its direct competition sporting larger 1/1.7in sensors, it will be interesting to see how this compares in quality, especially in low light. Alongside the sensor is Fujifilm's EXR core processor. As we've seen on previous EXR



Above right: The premium leather case provides quick access to the camera

Top left: The top-plate includes a hotshoe, shooting-mode dial and exposure compensation, plus a function button next to the shutter

Left: The 2.8in LCD dominates the rear of the camera, while additional buttons are well placed around it

models, this allows the pixels to be used in three different combinations, with high-resolution mode using all individually, wide dynamic range using half for highlights and half for shadows, and high-sensitivity/noise mode using the pixels in pairs to collect more light. These can be set manually or via the EXR auto mode and there is a new motion control function to detect movement in the image and increase the shutter speed to avoid blur. The X10's sensitivity offers an ISO of 100-12,800, although ISO settings of 4000-6400 are at a maximum of 6 million pixels and ISO 12,800 is at 3 million pixels, so for full resolution you are limited to ISO 100-3200.

Continuous shooting is available at 7fps, or 10fps at 6 million pixels, although write times appear to be fairly lengthy if the card-writing light is to be believed. Metering is via a 256-zone TTL system, offering a full complement of multi, spot and average, while exposure compensation is available on the handy top dial but limited to just 2EV in each direction. Exposure modes are available from the shooting mode dial and include PASM creative modes, along with two custom settings, 16 scene modes, auto, EXR settings, movie and the advanced mode with 360° panorama shooting,

pro focus and pro low-light settings. The panorama mode allows a full 360° image to be captured in a single sweep, as seen on other recent EXR models. The X10 also features signature colour modes, pared down to the equivalent film types of Provia (standard), Astia and Velvia, plus mono modes with colour filter options.

The focusing is contrast-detection based and is quick to lock onto the subject, while there is a choice of single-point, area or multi-selection AF, although on the preproduction model there was no option to adjust the position of the single-point AF from the centre. However, face detection also features, so selective focus is rarely missed. While the zoom is controlled via the lens, manual focus is adjusted via the rear dial, which I found a bit fiddly to fine-tune. The X10 offers close focusing with macro and super-macro modes for subjects just 1cm from the lens when set to its widest focal length.



IN USE

If you turn off the rear screen on the X10, it is almost possible to forget you are shooting with a digital camera. The one thing that gives it away is the rather digital-sounding shutter noise. I'm sure something more mechanical sounding would have been possible, such as the motorwind noise created by the Leica M9. The screen is useful, not just for reviewing images but also for exposure information and control. For street-style documentary shots I found shooting from the hip using the screen gained a lot less attention than putting the camera up to my eye, and the LCD screen was bright and clear enough to use even in fairly strong light. The lens unit has to be my favourite part of this camera, and I look forward to seeing if the results of its fast-aperture optics reveal themselves in the images.

PRICE

The X10 is expected to cost £529 when it goes on sale later this month, which puts it close to compact system camera territory. Although it has the same sized sensor as the Pentax Q, its price seems high for its specification. However, it is still cheaper than the Leica-badged D-Lux 5. There are a couple of accessories in the form of a leather case and a lens hood, which features a 52mm filter thread, that add further to the camera's classic appeal.

OVERALL

Like the X100, I'm sure the Fujifilm FinePix X10 will be a popular model with camera enthusiasts and in many ways it is a more practical offering than its big brother. Those users who have been screaming for more compact cameras with viewfinders should be pleased, and the lens operation is a refreshingly manual solution on such a compact camera. Fujifilm seems to be making a storming return to the advanced compact camera market, with another camera rumoured for early next year. We will be giving the X10 a full test in the near future to see if it lives up to my very high expectations. **AP**

cliftoncameras.co.uk

SIGMA Professional Dealer

FINANCE NOW AVAILABLE

Get credit at the checkout

Get the goods you want NOW

Paperless application

Get an instant decision

Your order shipped FAST

Pay just 10% deposit today

on all orders of £299 or over



SD1

46 megapixel
APS-C sensor

Lightweight yet solid body
Weather-resistant
11 Point AF Sensor



£5,690.00

SD15

SD15 Body Only
£599.00

SD15 +
18-125 OS
Lens Kit
£699.00

SD15 +
18-50 OS
+ 50-200 OS
£829.00



DP1x

NEW LOW PRICE
£395.00

Foveon X3®
direct image sensor



DP2x

OUR PRICE
£395.00

Sigma DP2S Digital Camera
SLR sized sensor
14 megapixels
24.2mm f2.8 lens



or pay £102.78 per month



or pay £10.82 per month



or pay £9.99 per month



or pay £9.30 per month

WIDE ZOOM

8-16mm f4.5-5.6



Our Price: **£549.00**



or pay £9.92 per month

10-20mm f4-5.6



Our Price: **£429.00**



or pay £10.09 per month

10-20mm F3.5 EX



Our Price: **£499.00**



or pay £10.82 per month

17-50mm f2.8 EX OS



Our Price: **£559.00**



or pay £10.10 per month

17-70mm f2.8-4 OS

FREE SIGMA 72MM UV FILTER



Our Price: **£339.00**



or pay £9.80 per month

12-24mm f4.5-5.6 MK II

NEW



Our Price: **£679.00**



or pay £12.63 per month

TELE-ZOOM

24-70 mm f2.8 EX



Our Price: **£639.00**



or pay £11.54 per month

50-200mm f4-5.6



Our Price: **£179.00**



Not Available on this item

70-300mm f4 DG



Our Price: **£131.00**



Not Available on this item

70-300mm f4 APO



Our Price: **£183.00**



Not Available on this item

70-300mm DG OS



Our Price: **£299.00**



or pay £11.54 per month

50-500mm f4.5 OS



Our Price: **£1269.00**



or pay £22.92 per month

SUPER-ZOOM

120-300mm F2.8 OS



Our Price: **£2099.00**



or pay £37.01 per month

120-400mm DG OS



Our Price: **£759.00**



or pay £12.99 per month

150-500mm DG OS



Our Price: **£849.00**



or pay £15.34 per month

18-200 mm DC



Our Price: **£179.00**



Not Available on this item

18-200 mm DC OS



Our Price: **£294.00**



Not Available on this item

18-250mm DC OS



Our Price: **£399.00**



or pay £10.09 per month

PRIME LENSES

8mm f3.5 EX D



Our Price: **£639.00**



or pay £11.54 per month

30mm EX DC HSM



Our Price: **£379.00**



or pay £9.58 per month

50mm EX DG HSM



Our Price: **£379.00**



or pay £9.58 per month

85mm EX DG HSM



Our Price: **£759.00**



or pay £12.63 per month

150mm EX DG APO OS



Our Price: **£849.00**



or pay £15.34 per month

300mm EX DG HSM



Our Price: **£2349.00**



or pay £42.43 per month

See what your lens will do >>>



8mm 12mm 15mm 17mm 20mm 24mm 28mm 50mm 70mm 105mm 135mm 200mm 300mm 400mm 500mm 600mm 800mm

E&OE Prices correct at time of print but are subject to change

SIGMA 3
3 YEAR UK WARRANTY
ON ALL SIGMA LENSES

www.cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

28 Parsonage Street, Dursley, Gloucestershire, GL11 4AA



APNews

News | Analysis | Comment | PhotoDiary 12/11/11

The EOS-1D X and EOS-1Ds Mark III would be very similar

Canon's pixel pitch, page 8



Thai floods hit Canon cameras • Sony halts NEX-7 debut

CANON WARNS OF CAMERA DELAYS

CANON has warned of delays to camera production and Sony has suspended the launch of its flagship NEX-7 camera as the impact of the Thailand floods becomes clear.

Two Canon inkjet printer factories in central Thailand have already closed, halting production of the firm's yet-to-be-launched flagship Pixma Pro-1 printer (see page 9).

Although Canon has not divulged which cameras will be hit, a spokesperson told AP: 'While Canon does not have camera-manufacturing facilities in Thailand, our parts suppliers have also sustained damage due to the floods that will affect Canon camera production.'

Meanwhile, Canon plans to ship 1.1 million fewer digital cameras for the year to the end of March, as a direct result of the crisis, according to reports in Japan.

The spokesperson said the firm has established a 'recovery task force' to minimise the impact on customers.

In September, Canon unveiled its PowerShot S100 digital compact, which combines a 'high-sensitivity' 12.1-million-pixel CMOS sensor with a Digic 5 image processor. Last month, the company unwrapped its EOS-1D X – an 18.1-million-pixel, full-frame DSLR designed to replace the EOS-1D Mark IV and EOS-1Ds Mark III. However, the EOS-1D X is not due to go on sale until next year.

The floods forced Canon Hi-Tech



The NEX-7's European launch has been postponed indefinitely, according to Sony

(Thailand) Ltd to shut down two inkjet plants in Ayutthaya: one in Rojana Industrial Estate and one in the Hi-Tech Industrial Estate.

Meanwhile, Canon told visitors to its recent Pro Solutions show in London that it expected the Pro-1 printer, which was due to go on sale this month, to be delayed until the end of November or December.

Sony has confirmed that it has postponed, indefinitely, the European launch of its NEX-7 camera.

Production of the Sony NEX-5N and NEX-C3 compact system camera (CSC) models has also been hit, according to a statement issued by Sony Japan.

However, a Sony Europe spokesperson told us that availability of the Alpha 65 SLT



Canon's 12.1-million-pixel PowerShot S100

model 'is not affected in Europe'.

A Sony Europe statement read: 'Due to severe flooding, factories in Thailand were forced to suspend operations for the time being. Because of this, shipment of the Sony NEX-7 will be affected.'

The Alpha 65 is classed as an enthusiast model, while the NEX-7 is the flagship model in Sony's NEX mirrorless CSC range.

Nikon's DSLR plant in central Thailand remains closed as staff are banned from entering the premises, where the water level is around two metres high.

The plant, located in the Ayutthaya Province, shut down on 6 October, halting production of most Nikon DSLRs and interchangeable lenses. The Ayutthaya plant normally produces about five million DSLRs per year, and a similar number of lenses, according to Nikon UK.

In a statement published on the firm's Japanese website on 21 October, Nikon confirmed that the first floor of the building remains submerged. 'We still have difficulty to grasp overall damage of our equipment and facility since access to the premises continues to be prohibited.'

Nikon is understood to manufacture around 90% of all its DSLRs and 60% of its interchangeable lenses in Thailand. There is no word when the plant will re-open.

SNAP SHOTS

● War photographers and aspiring photojournalists will receive help from a fund set up in memory of American photographer Chris Hondros. Chris was killed in Libya earlier this year, alongside British photographer Tim Hetherington. Each year the Chris Hondros Fund will award a Fellowship in Photojournalism to an outstanding photojournalist. It will also provide grants to organisations that promote photojournalism and aims to raise awareness about their work through lectures and exhibitions. Visit www.chrishondrosfund.org.

● A new medium-format film scanner has been released by Reflecta. Priced £2,250, the Reflecta MidFormat Scan MF5000 features a three-line CCD image sensor that aims to deliver an optical scanning resolution of 3200x3200ppi. For details call 01793 615 836 or visit www.kenro.co.uk.

JESSOPS OPENS THIRD 'CENTRE OF EXCELLENCE'

CUSTOMERS will be shown key camera features that will allow them to make comparisons with rival models at Jessops' latest Centre of Excellence in Edinburgh.

The refurbished shop, which is the chain's third Centre of Excellence, joins stores in Manchester and Birmingham. It promises a new 'customer-friendly layout,' where visitors will be encouraged to trial new kit.

'This next level of interactivity means customers can easily compare the

performance of comparative cameras with this refreshing hands-on approach,' claimed Jessops in a statement.

Services include 25-minute photo printing, and an in-store large-format printer for posters and canvases.

CEO Trevor Moore said: 'Once customers see how dedicated we are to photography, and the level of service we are providing, it will give them the confidence to make that all-important purchase.'



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 9 November

EXHIBITION Façades, black & white photos by Carita Laamanen, until 17 January 2012.

Visit <http://2011.photomonth.org>. **EXHIBITION** Benjamin Katz: Atlas Exchanged by Gerhard Richter, until 12 November at Daniel Blau Ltd, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com.



Thursday 10 November

EXHIBITION The Alchemy of Light by photographer and printmaker Colin Homes and Eugen Jarych, until 1 December at FireSpace Gallery, Fife KY7 5NX. Tel: 08451 555 555. **EXHIBITION** Shooting on the Front Line: One Soldier's War in Afghanistan by TA Reservist Major Paul Smyth, until 29 January 2012, at The River & Rowing Museum, Oxfordshire RG9 1BF. Tel: 01491 415 600. Visit www.rrm.co.uk.

Friday 11 November

EXHIBITION Other I, includes works of Magnum Photos photographer Alec Soth, until 27 November at Hotshoe Gallery, London EC1N 8SW. Visit www.hotshoegallery.com. **EXHIBITION** Eugène Atget: Select Works, until 12 November at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com.

Saturday 12 November

DON'T MISS Lord Mayor's Show – parade starts at Mansion House in the City of London at 11am. Fireworks over the Thames at 5pm. Visit www.lordmayorsshow.org. **DON'T MISS** Birds of prey display (11am–3pm) at Bodiam Castle, East Sussex TN32 5UA. Tel: 01580 830 196. Visit www.nationaltrust.org.uk.

Sunday 13 November

DON'T MISS FfotoAber festival, in Aberystwyth, Wales (ends on 19 November with a Welsh documentary photography festival at the National Library of Wales SY23 3BU). Tel: 01970 632 800. Visit www.llgc.org.uk. **EXHIBITION** Landscape photos by Gary Groucutt, until 23 December at Esquires Coffee Houses, Ambleside, Cumbria LA22 9BT. Tel: 01539 433 727. Visit www.garygroucutt.com.

Monday 14 November

EXHIBITION Downtown by Kelly McCann, until 19 November at The Underground Gallery, Charing Cross Underground Station (Exit 9), London WC2N 4HZ. Tel: 0207 379 8828. **EXHIBITION** Astronomy Photographer of the Year, until 12 February 2012 at the Royal Observatory Greenwich, London SE10 8XJ. Visit www.nmm.ac.uk.

Tuesday 15 November **LATEST AP ON SALE**

EXHIBITION The Everest Generation, until 25 November at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk. **EXHIBITION** Cabinet of Curiosities by Bill Jackson, until 30 November at Troika Editions, London EC1R 3EA. Tel: 0207 833 2330. Visit www.troikaeditions.co.uk.



'Same resolution' as EOS-1Ds Mark III

CANON EOS-1D X DELIVERS '21MP'

CANON'S new EOS-1D X camera will produce the same resolution as the 21-million-pixel EOS-1Ds Mark III despite having three million fewer pixels, according to the company's senior general manager of photo products, Tsunemasa Ohara.

Speaking to AP at the Canon Pro Solutions show in London, Ohara explained that with efficiencies in collecting light, the newly designed 18-million-pixel sensor used in the EOS-1D X would perform just as well in a Modulation Transfer Function (MTF) test [which measures image characteristics, such as resolution].

Asked how the new camera could be an adequate replacement of the higher-pixel-density EOS-1Ds Mark III, Ohara told AP that the 21% larger pixels on the new sensor, together with the gapless micro-lens array, are able to gather much more light.

'We have designed the Canon CMOS sensor for the EOS-1D X so that it is thinner than before and so that the photodiodes are closer to the surface of the sensor,' he said. 'In this way, the pixels collect more light and produce a better, clearer, signal.'

'With less noise, and our new improved processing algorithms, the camera is able to reproduce more detail. While using MTF is not perhaps the best way to measure the resolution of the camera, if you did use this method the results for the EOS-1D X and EOS-1Ds Mark III would be very similar.'

While it is easy to see how the full-frame, 12-frames-per-second camera is a

replacement for the sport-orientated EOS-1D Mark IV, it is less obvious how it replaces the high-resolution EOS-1Ds Mark III.

But Ohara assured us that the improvements Canon has made to the signal processing via the use of two Digic 5+ processors and the physical changes in the sensor make that possible.

Canon has also redesigned its mirror mechanism to allow for such a high frame rate to be achieved. Ohara said that gravity now plays no part in the way the mirror flips down after an exposure has been made, and that both up and down movements are now carefully controlled by motors.

Ohara added: 'We had to prevent the mirror bouncing when it returns so we could lift it again to maintain the high frame rate. To do this the mirror's downward motion is powered in the same way that it is powered to go up.'

Asked if a fixed pellicle mirror, of the sort used by Sony in its latest Alpha SLT products, would have helped, Ohara replied that it wouldn't have been ideal in this case. 'A pellicle mirror provides a good way to create a high frame rate, but in this camera there are other features that would be compromised by the loss of light,' he said. 'We would not have been able to offer such high ISO settings without increased noise, and we've found that vignetting is increased when long lenses are used. The EOS-1D X could not be compromised in this way.'

Damien Demolder, Editor

SNAP SHOTS

● Panasonic has invited amateurs and semi-professional photographers to enter its Lumix Award, which boasts a Lumix DMC-GF3 micro four thirds camera as top prize. Participants can enter one photo per month until the closing date of 31 March 2012. The theme is 'Life is a Stage'. Terms of entry stipulate that entrants must agree to allow Panasonic to use photos for free for marketing and promotional activities for five years and publish them on third-party websites. Winners will be credited in any published images, says the firm. Visit www.lumixaward.com.

● Tripod maker Manfrotto will launch a 'Pop-Up Photo Lab' in Covent Garden, London, from 18-20 November, allowing visitors to try out the latest kit in a temporary studio. Resulting pictures will be uploaded to the Manfrotto Imagine More Facebook page. The Manfrotto Interactive Photo Lab (opposite the London Transport Museum) will open from 11am-10pm on 18-19 November and 11am-6pm on 20 November. Visit www.manfrotto.co.uk (click on news and events).



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8150
amateurphotographer@ipcmmedia.com

Japan's prime minister also enters fray **OLYMPUS CHIEF RESIGNS AS CRISIS DEEPENS**

THE CHAIRMAN of Olympus has resigned and Japan's prime minister has demanded swift action amid the deepening financial controversy engulfing the camera maker.

The news comes as the UK photo industry voices its concern for the future of the brand as the company faces scrutiny by fraud investigators.

Olympus chairman Tsuyoshi Kikukawa resigned to restore confidence in Olympus after the crisis caused the firm's share price to plummet more than 50%.

Kikukawa previously denied that the firm paid financial advisers excessive commission in relation to its acquisition of British medical equipment firm Gyrus in 2008.

Olympus Tokyo later confirmed it had paid the \$687m fee after all, but denied any wrongdoing.

Now Japan's prime minister has entered the fray, warning that the controversy threatens to damage the country's global reputation. He demanded that the camera maker fully explain the high fees paid to advisers.

In what was seen as a rare move by a Japanese prime minister, Yoshihiko Noda told the *Financial Times*: 'What worries me is that it will be a problem if people take the events at this one Japanese company and generalise from that to say Japan is a country that [does not follow] the rules of capitalism. Japanese society is not that kind of society.'

Meanwhile, the Photo Marketing Association (PMA), an international trade body, has expressed its fears for the future of the company which produced its first camera, the Semi-Olympus 1, in 1936.



Olympus chairman Tsuyoshi Kikukawa (above left) has resigned, while former CEO Michael Woodford (above right) was fired in October



PMA's director of UK operations, Nigel McNaught, told AP: 'Olympus is a very strong and respected brand both within the trade and by the consumer. We would hope that there is no negative impact on its

image and profile as a manufacturer of high-quality photo goods.'

Olympus has set up an independent six-member panel to probe the contentious payments, chaired by Tatsuo Kainaka, a former supreme court judge.

Michael Woodford, the former CEO who was fired after questioning fees paid to financial advisers (see *News*, AP 5 November), had yet to respond to our request for comment at the time of writing.

Speaking to *Sky News* on 31 October, Woodford said Olympus is a 'good business' and will survive the controversy.

However, Woodford added that he doubts the internal investigation will get to the bottom of the questionable transactions.

'They did a third-party investigation two years ago and that was a complete and utter whitewash,' he claimed in an interview on *Jeff Randall Live*.

Olympus said it fired Woodford – who was just two weeks into his role as CEO – over a clash of management styles.

Olympus once again insisted that the FBI has not been in touch with the firm, despite numerous reports suggesting otherwise.

The FBI's New York office had yet to return our calls as we went to press.

NEW BOSS ISSUES APOLOGY

OLYMPUS has apologised to customers and shareholders for all the 'distress and trouble' sparked by the ongoing financial controversy, and pledged to 'restore trust'.

Olympus's new president Shuichi Takayama said: 'We wish to make a profound apology for all the distress and trouble caused due to the recent series of media reports and fall in stock prices triggered by our recent change in president.'

He added: 'The past acquisitions mentioned in the media were handled with the appropriate evaluations and procedures. These transactions were in no way improper and we are setting up an external panel of experts to examine and report on this acquisitions activity.'

'We sincerely hope to conclude this situation as quickly as possible to restore society's trust in us and to bring reassurance to our customers, business partners, shareholders and employees.'



CANON UNVEILS A3+ PRINTER

CANON bills its new flagship Pixma Pro-1 inkjet printer as the world's first A3+ model to feature 12 separate inks. Due out this month (although it might be delayed – see [page 7](#)), and priced £799, the Pixma Pro-1 features a new Chroma Optimizer cartridge for 'increased black density and uniform glossiness'.

The Chroma Optimizer is automatically sprayed on gloss or semi-gloss paper to 'fill the gaps between pigment particles', said Canon Europe's marketing manager for inkjet products, Saeed Mughal.

The 16-bits-per-channel Pro-1 has 12 inks, which are 'piped' to the print head via tubes, rather than the cartridges being mounted onto the head itself, thereby boosting print times and reducing vibration of the unit.

Mughal admitted that this technology adds to the price of the printer, which is around £200 more expensive than the £599 Pixma Pro 9500 Mark II.

The Pro-1 print head houses 12,288 nozzles, which is the highest for a consumer printer, according to Canon.

Canon claims the £29.99 ink tanks have a capacity 2½ times larger than before and that ink costs work out at around 83p per ml. Ink

cartridges on the 9500 Mark II cost £14.99.

The cartridges are designed to last for 250 A3+ pages, while the Chroma Optimizer cartridge will produce 90 pages, according to Canon.

The Pro-1 supports an input resolution of 1200ppi, which is double that of Canon's previous Pixma-series professional printers. It boasts an A3 print time of 2mins 55secs compared to 7mins 55secs previously.

It uses five black cartridges in photo black, matt, dark grey, grey and light grey.

The 4800x2400dpi (maximum print resolution) Pro-1 also includes new Lucia pigment inks and boasts a droplet size of four picolitres. Users can create ICC profiles specifically for the paper they choose, for 'professional colour control', claims the firm.

A new Linear Tone mode aims to deliver the colour users expect, said Saeed in an interview with AP.



AP THIS WEEK IN... 1974

In the week that Lord Lucan disappeared, AP's Bookshelf column brought word of a new tome written by the AP Editor Reg Mason, who, as a past president of the RPS, had been credited with his own TV series on photography. Simply called *Photography*, Reg's 65-page book was aimed at beginners, but also catered for the 'enthusiast who wanted to experiment with more complex equipment and techniques'. Chapters included Choosing a Camera, Action Pictures and Outdoor Portraiture. 'There are 24 excellently reproduced half-tones as well as many line drawings. Even the advanced worker who picks this up will find himself reading on,' stated the reviewer.

CLUBNEWS

Club news from around the country

ILKLEY CAMERA CLUB

On 11 November the club will host an evening entitled *The Darkroom and Beyond* by landscape photographer Tom Dodd FRPS, chairman of the London Salon. Meetings take place at Church House, Ilkley West Yorkshire. Visit www.ilkeycameraclub.co.uk.

NATIONAL PHOTOGRAPHIC SOCIETY

The society's user group says it will hold informal meetings on the first Monday and Tuesday of each month. Non-members are welcome. For details call Ian Pack on 07710 814 665 or visit www.national-photographic-society.co.uk.

SNAP SHOTS

● Kodak single-use cameras are circulating the world in a project giving members of the public the chance to take a picture before passing them on. The cameras are tracked purely by the user inputting the camera number into a specific website stating where they took the picture,' say organisers of the Disposable Memory Project. For details visit www.disposablememoryproject.org.

● Renowned landscape photographer Joe Cornish has opened three new photo galleries in North Yorkshire. The galleries are situated on the first and second floors at Register House, Zetland Street, Northallerton, North Yorkshire DL6 1NA. Tel: 01609 777404. Visit www.joecornishgallery.co.uk.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur photographer
@ipcmmedia.com

McCabe fears firm may disappear

KODAK IN WAR OF WORDS OVER FILM

KODAK has hit out at comments by renowned photographer Eamonn McCabe, who said film is making a 'comeback' yet Kodak is 'struggling to survive'.

The article, published in *The Guardian* on 5 October, followed a 54% crash in Kodak's share price, after which the firm denied it plans to file for bankruptcy.

In the comment piece, headlined 'Don't take my Kodak away', McCabe wrote: 'It was bad enough when Kodak took away the photographer's favourite film, Kodachrome, even after Paul Simon had begged them not to in his 1970s song that lauded its "nice bright colours".'

He added: 'Now it's much worse, as it looks as though the whole thing may soon disappear. The very name Kodak is synonymous with all that is good about photography.'

'It's an irony that just as film is making a comeback with many photographers, the major firm in photography's history – which made its first camera way back in 1888 – is struggling.'

The US firm has since moved to reassure traditional photographers that it will continue to supply film 'as long as there is demand', yet pledged its commitment to digital photography.

In 2008, Kodak told AP that film was making a significant comeback. It said certain black & white films were bucking the downward trend in demand among professional photographers in Western Europe and the US. A year earlier, a Kodak survey of professionals across Europe revealed that most still preferred film.

In his article, McCabe outlined a return to black & white film photography and an 'underground revival' with 'camera shops opening in discreet venues around our big cities, often masquerading as coffee shops'.

He asserted that some film cameras had doubled in value



in recent years as processing labs report 'their best turnover figures in five years as many photographers come back...'

Responding to McCabe's comments, Eastman Kodak spokesman Christopher Veronda claimed that 'some of [McCabe's] statements tied back to the film business don't make a lot of sense'.

He added: 'Today, three-fourths of Kodak's revenues are digital, while at the same time we continue to offer the broadest portfolio of films for consumers and professionals in the industry, including the leading colour and black & white films.'

Veronda explained that Kodachrome was retired only a couple of years ago – partly because other Kodak films had become far more popular choices.

He said: 'Kodak has noted the resurgence in interest in some quarters in film photography, and has been an industry leader in continuing to innovate in the film category with new products. We will continue to make film as long as there is demand for it.'

In 2009, Kodak announced it was to discontinue production of its Kodachrome 64 film after 74 years, blaming falling sales due to the uptake in digital imaging.

Kodak recently struck a deal with Imax that will see new Kodak digital laser projection technology introduced in cinemas in 2013.

Zuma, by **tamrac** The offer is in the bag!



**FREE
Lenspen
Sidekick
and Spare Pads
worth £25!**

Zuma 2 Slim Shoulder Bag

Fits iPad, compact camera,
plus accessories.



Zuma 4 Shoulder Bag

Padded pocket holds iPad or
other 10" screen Netbook plus
your DSLR and 3-4 lenses.



Zuma 7 Backpack

Padded pocket holds iPad or
other 10" screen Netbook plus
your DSLR and 3-4 lenses.



Featuring 3 great bags from the Zuma range, from shoulder
bags to backpacks. The Zuma range is compact, stylish and practical;
together with a **FREE Lenspen Sidekick** the offers in the bag!

Offer available at these stockists...

Cameraworld - Chelmsford • Cameraworld - London
Castle Cameras • Chiswick Cameras
Digital Depot - Stevenage • Dents of Chesterfield
Darlington Photo Centre • Fotosense - Bolton
Island Photo Centre - Isle of Wight
London Camera Exchange - Bristol
London Camera Exchange - Cheltenham
London Camera Exchange - Colchester
London Camera Exchange - Derby
London Camera Exchange - Salisbury
Morris Photographic - Chipping Norton
Park Cameras - Burgess Hill
Photo Express - Ulverston
Rother Valley Optics • SRS - Watford
Teddington Cameras
Wessex Photo - Weymouth

Offer available at time of purchase.
Offer ends 31st December 2011.

Buy any of these
Zuma bags
and get a **FREE
Lenspen Sidekick
and Spare Pads
worth £25!**



tamrac

www.tamrac.co.uk

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

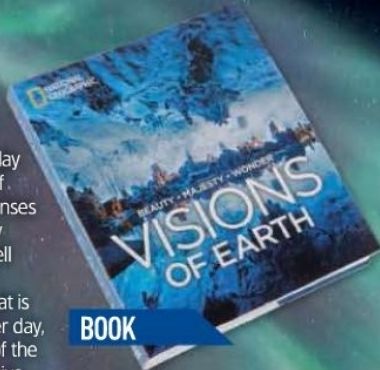
Visions of Earth

by Susan Tyler Hitchcock,
National Geographic, £19.99,
512 pages, hardback,
ISBN 978-1426209352

THIS large tome attempts to display the 'beauty, majesty and wonder' of our natural world, all through the lenses of various wildlife and documentary photographers. The book tries to sell itself as an antidote to the endless stream of war and disaster news that is channelled into our homes day after day, and there's no denying that many of the images included are rather impressive. But while the text does its best to provide a nice context for the images, the issue is that there is perhaps nothing to separate this book from the many others of its kind available on the market. Books that pull together a variety of loosely connected images that attempt to demonstrate the beauty and wonder of our home planet always run the risk of feeling a little empty and superficial. Unfortunately, that is the overall impression that this book leaves.



BOOK



© RICHARD SHUCKSMITH

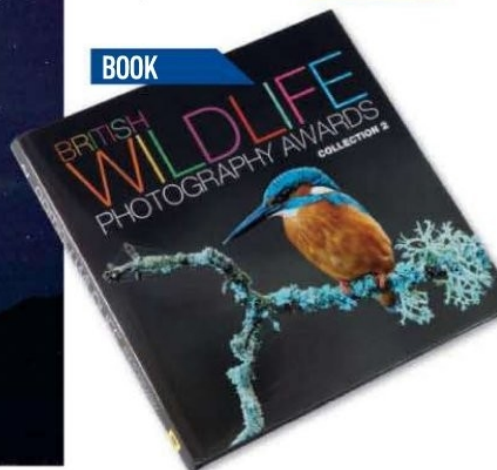
British Wildlife Photography Awards Collection 2

Edited by Paul Mitchell, AA Publishing,
£25, 224 pages, hardback, ISBN 978-0749571153

THE BRITISH Wildlife Photography Awards is now in its third year and has done much to establish itself as a useful platform for both emerging and established professional photographers. The awards were set up in response to the growing awareness of the photographic community to the changes that are taking place in our environment. Through the images that are produced for this competition viewers are able to fully comprehend how crucial it is to document and protect the world we live in. This year's winning image was taken by marine biologist Richard Shucksmith, whose striking photograph of a purple jellyfish (above) revealed the magical qualities of a form of life that still seems so alien to us. But Shucksmith's image is just one of many in this beautifully produced book and each is more than worthy of inclusion.



BOOK



EXHIBITION



© COLIN HOMES

The Alchemy of Light: Photography

by Colin Homes and printmaking by Eugen Jarych
Until 1 December, FifeSpace Gallery, Rothes Halls, Glenrothes KY7 5NX. Tel: 01592 611101. Website: www.onfife.com. Open Mon-Sat 10am-5pm. Admission free

EVERY so often a photographer's work leaves such an impact it remains in your head for days and even weeks after you've seen it. If this sounds a little over the top, take a look at Colin Homes' photographs (www.colinhomes.com) and you'll see what I mean. Beautifully seen and exquisitely printed, Colin's black & white images capture every last detail and skilfully balance light and shadow. His subjects include university cloisters and church interiors as well as tranquil, hazy skies and rocky vistas. An

exhibition focusing on Colin's landscape and timescape work is currently taking place in the new FotoSpace Gallery inside Rothes Halls, Glenrothes, where around 45 prints are on display. In the adjacent FifeSpace Gallery, printmaker Eugen Jarych has 47 black & white prints on show. Although the exhibitions are separate, they complement each other through the artists' shared love of working in black & white and using traditional printmaking techniques.

Gemma Padley

www.pictorymag.com

PHOTOGRAPHER Laura Brunow Miner describes her website as 'a showcase for your best photo stories'. It's a basic enough idea, but the potential results are myriad and, most importantly, inspiring. The starting point is a theme, such as Local Legends. Readers of the website can then submit an image they feel encapsulates said theme. This leads to all manner of imagery – photos that run the whole gamut of life and global culture. Some are absurd, some are moving and some are clever interpretations. The fact that each photographer is only able to submit one image makes the task of addressing the theme all the more interesting. Every image is selected by Miner and judging from the content of the site she has an excellent eye for imagery.



CONDENSED READING

A round-up of the latest photography books on the market



● **MUMMERS, MAYPOLES AND MILKMAIDS** by Sara Hannant, £19.95

The English have a reputation for being somewhat eccentric, and looking at this book – subtitled *A Journey Through the English Ritual Year* – it's easy to see why. Sara Hannant's photographs illustrate more than 50 folk rituals performed across the country and reveal a side of us that must have other countries scratching their heads in bemusement. Still, it's an interesting read.



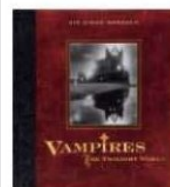
● **FOCUS ON LIGHTING PHOTOS** by Fil Hunter and Robin Reid, £12.99

Lighting photographs is a pretty broad subject and this book could have perhaps benefited from honing its subject down to one or two techniques. But that's not to say the information within the pages is of no benefit. If you're looking for a decent stocking filler for someone new to photography, you could do worse.



● **POSING FOR PORTRAIT PHOTOGRAPHY** by Jeff Smith, £24.99

This book tries to help you achieve the best results when directing your models. Alternatively, this book will be of equal worth if you are, in fact, the model being photographed. The sections run through each part of the body and the most appealing ways that they can be displayed within images.



● **VAMPIRES** by Sir Simon Marsden, £20

Vampires get a bit of a bad press. Apart from their partiality to murder, blood drinking and Bauhaus records, what have they ever really done to deserve such a negative stigma? This book looks to redress the intrigue and mystery of the vampire through a series of infrared photographs and excellent text concerning locations associated with vampiric mythology. Pretty interesting.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

WORLD'S WORST CRIMINAL

I'm glad Gordon Wright's account of having his Nikon D700 stolen had a happy ending (*Letters*, AP 22 October). Fortunately, so did my own experience when some light-fingered character took a shine to my digital compact camera. I was in a pub and stupidly placed it on a table while I paid for drinks. Seconds later, I noticed the camera had gone.

So too was a shifty guy who'd been there when I'd put the camera down. I told another customer what had happened and he said he'd seen the suspect going into the gents. I had my pal Gary with me so we warily entered the toilet, but there was no one there – or so we thought. From one of the cubicles came the familiar beeping sound that my camera makes when scrolling through the images.

Gary went into the next cubicle, stood on the toilet seat, looked over and there was our man sat on the loo cheekily flicking through the pictures I'd shot that day. Suddenly, Gary yelled, 'Seen any you like?' What happened next was like something from a *Carry On* movie. The thief let out a yell of fright, wrenched open the door and pushed me backwards, dropping my camera in the process (but with no damage to me or the camera, thankfully). In his panic he slipped on the wet floor, whereupon a pile of coins fell from his pocket. He didn't hang about to pick them up and raced off like a bat out of hell.

My mate and I stood and laughed until we cried – and even more so when we went back into the bar to find out the thief had also fallen over a table in his haste to escape. We went back and picked up the loose change he'd dropped and put it in the charity box. Sadly, there's no CCTV footage of the incident. But it would have been a cert for *You've Been Framed!* or, better still, *The World's Worst Criminals*. Hapless doesn't begin to describe him.

Alex Dixon, Northumberland

THE COURAGE TO FORGIVE

I visited a pub near Bangor station in North Wales as I had some time to wait for my train and noticed an advert for a beer called Spitfire. The accompanying slogan said:

'No Fokker comes close!' Immediately, I was reminded of the very sad letter of the week sent in by Dr Collins (AP 22 October) regarding the V-1 rockets of the Second World War and Nikon's new CSC. We should

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

learn from history, but also have the courage to forgive. Germany and Japan have given us some excellent cameras over the years, and I give them thanks. **Peter Bell, Merseyside**

Most things can be forgotten after a few pints of Spitfire – Damien Demolder, Editor

FUNNY OLD WORLD

Like Dr David Collins, I remember very well the V-1 Doodlebug flying bomb (*Letters*, AP 22 October). But Nikon is a Japanese firm, and V1 does not have the same resonance in Japan that it has in the UK.

As an aside, I was evacuated with my school to a town in Kent. In 1944, this area became known as Doodlebug Alley since the RAF were shooting down the weapons before they could reach London. As a result, we ventured back to London in September where we then faced the much more terrifying V-2 rockets. Funny old world, isn't it? **Raymond Hill, Essex**

NO CHOICE

In response to Sam Rowlands' letter in AP 22 October, I would like to point out that I am not anti-EVF. I have tried the Sony Alpha 55 when I was looking to buy a new camera earlier this year and I quite liked it. In the end, I rejected it for other reasons, namely lens compatibility, the small size of the body and poor battery life.

What my gripe is with Sony is that it isn't offering all its current users a choice, other than to take it or leave it. I read the AP review of the Alpha 77 in AP 15 October and accept that it is a step forward in camera design and technology, but it doesn't have to be the way forward. I don't believe a traditional camera manufacturer, as opposed to an electronics company, would take this route.

And as an aside, why is it that no one seems to be mentioning the firmware problems and camera lock-ups with the Alpha 65 and 77? It seems that Sony imported and released the first batch with preproduction firmware, and there have been instances of further problems with the latest release, version 1.03. These problems have been widely discussed on web forums, yet Sony has still to acknowledge there is anything wrong! In my opinion, it is another case of Sony being too big to be bothered. **Graeme Stewart, Glasgow**

A NEW LEASE OF LIFE

After reading your letters pages in AP 22 October and looking at the gorgeous Rollei QZ, I got to thinking that surely the technology exists to be able to manufacture a digital sensing unit that could fit inside all 'older' 35mm cameras. The electronic 'gizmo thingies' would fit inside the space normally occupied by the film canister with the sensor mounted on a thin sheet of titanium (or something) in between. The other chamber (wind-on) can then be used to house the battery (imagine along the lines of the old 126 cartridges). A simple USB cable attachment could be employed

What The Duck



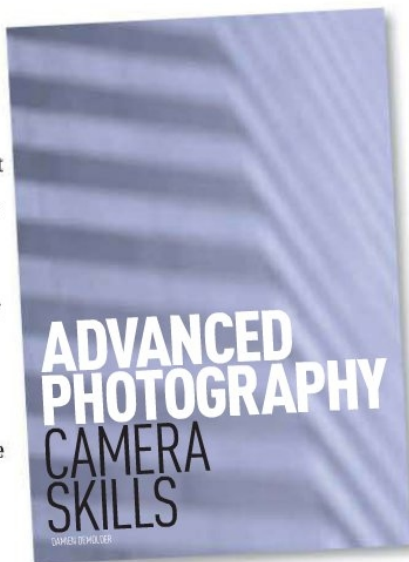
<http://www.whattheduck.net/>

MUCH-NEEDED INSPIRATION

I have found your book, *Advanced Photography: Camera Skills* (free with AP 22 October), inspirational. It has taken me back 50 years to when I enjoyed photography with my first camera and the subsequent film years. My first (camera, not love, although...) was a Kodak Retina with a Xenar lens and Compur Rapid Shutter that I purchased in Leadenhall Street in 1959. I wish I had kept it! I have now returned to photography after a gap of a quarter of a century, but cannot find the same creativity with my digital Canon EOS 20D. However, I believe that your book will be the catalyst to get me back to this wonderful hobby. I love the originality and quality of the photographs – they remind me of what I tried to achieve long ago (if only I had come close). I will now try again. Thank you.

Graham Cole, Derbyshire

I'm very pleased you like it – Damien Demolder, Editor



to download the photographs or feed an external stick-on monitor!

Even though I own a Nikon D7000, which appears to have 1,001 things I will never need, it would be great to pick up some of the classic cameras, drop in the unit and have all the basic controls necessary, plus the use of a mechanical shutter. My old Nikon F2 awaits!

Nick Woodrow, Devon

There almost was one once, but the maker discovered that the distance between the film canister chamber and the film gate is different for almost every camera – Damien Demolder, Editor

IN PRAISE OF DIVERSITY

I was interested by Damien Demolder's leader regarding Sony as a player in the SLR market (AP 15 October). While many Alpha shooters might have wanted an Alpha 700 replacement sooner, or more weather-sealing, Sony has been quite good at looking after certain aspects of its range: it has only used three batteries (one of which fits the majority of bodies); it has made sure that any Alpha lens going back 25 years (APS-C or full-frame) can be used, including its autofocus, on any Alpha DSLR (including the last generation of Minolta film bodies); and it has supplied a range of cheap prime lenses that are of decent optical quality (a genuine macro for under £150).

Damien seems to assume that the only people shooting Alpha are old Minoltarians like himself. There are still a fair few of those, and some have switched to other brands over time, but the availability of image stabilisation on any lens, plus good handling and good value for money, as well as perhaps the attraction of not being one of the 'obvious' SLR brands, means that Sony has picked up quite a few brand-new users (along with some converts from the big two). Diversity in camera manufacturers should

be viewed as a good thing by all consumers. As long as Sony and Pentax are around, they will push up the bar for Canon and Nikon users. All power as well to Olympus, Panasonic and Samsung – I would not want to see any of them go the way of Konica Minolta.

Bob Janes, via email

Quite right, too – Damien Demolder, Editor

GOOD ENOUGH FOR ME

I read with interest Tim Coleman's Nikon Coolpix P7100 camera test in AP 22 October, mainly because I got wind of the camera's imminent arrival four weeks after buying a P7000.

Tim wrote a very fair and thorough report on the new arrival, highlighting its improvements over the previous model. The new control wheel on the front of the P7100 would be an advantage, albeit one I can get by without, but at the end of the day I found myself thinking, as a confirmed JPEG shooter, is a tiltable screen and faster processing, plus one or two cosmetic tweaks, worth an extra £150 to me? The answer is a resounding no. The P7000 does what I want it to do, and does it very well indeed. My camera came with the latest firmware, so probably processes fine JPEGs faster than the early models, and I certainly don't regret my purchase. The new arrival may offer improved performance for raw shooters, but for me the P7000 fits the bill perfectly.

And if I might add something to the compact camera optical viewfinder debate, despite some reviewers commenting on the P7000's poor optical viewfinder, on a number of occasions, without first realising it, I found myself using the camera held up to my eye and getting on very nicely with it. Ah, the good old days!

Terry Campbell, Moray

BACK CHAT

Gary Beaton ponders whether just clicking on a button is as satisfying as a more hands-on approach

REGARDLESS of how our interest in photography originated or developed, we all have one thing in common – it's about capturing images, whether we take pictures with the latest SLR or an old compact. Of course, in the old days we captured the picture on film and then often disappeared into the darkroom to print our final image that we hoped would be worthy of sharing with others.

Of course, the image captured on the film sometimes – maybe often – wasn't quite what we expected or hoped for... and then the fun began. I remember dodging and burning as I printed to improve the final image, and experimenting with some incredibly malodorous chemicals as I sought to tint and tone my prints. Then there was the time when printing the rebate around an image – to show that the image was composed in the camera – came into vogue. Off I went into the darkroom to make composites of frame rebates and artistically cropped shots in the hope of convincing friends and family that I too was able to capture the moment in the viewfinder!

Over the years there were some amazing special effects to try. Starburst and sunset effects were just a couple of the filters that had a place in my camera bag. Sometimes a specific camera or lens was necessary to achieve a particular effect. I was once lucky enough to use a tilt-and-shift lens, which cost an absolute fortune! More easily attainable were pinholes – both complete cameras as well as 'lenses'. And Lomography is great fun.

Film choice sometimes was also key in achieving the desired result. Did I need a gritty, fast, black & white emulsion or was I looking for one offering a smooth, fine-grained negative to produce my final image? I could choose between colour films offering bright, highly saturated transparencies or pick one to give me more natural colours.

I've tried my hand at lith printing – trialling various different combinations of paper and developer to achieve just the ethereal image I have in mind. Other printed images have benefited from toning in a range of chemicals designed for the purpose, as well as a few less specialised baths such as tea, coffee and soy sauce.

These days I've gone digital for most of my photography. All the effects that I tried to create on film and in the darkroom can be achieved with image-editing programs. Sometimes what took hours in the darkroom or was just not affordable can be achieved with a simple click of a button. I can download plug-ins to apply effects and make it look like I used a particular film stock, while putting a rebate or other frame around my shots is as easy as pie.

The trouble is, every now and then it seems that all the enjoyment has been taken out. As a good friend pointed out to me, the destination may be the goal, but sometimes the journey is half the fun.

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

PHOTO INSIGHT

Heather Angel explains
how she took this shot
of a hoverfly pollinating
a lily and highlights
the importance of
practical flash use



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

To see more images by Heather, visit www.heatherangel.co.uk or www.naturalvisions.co.uk. Heather regularly runs workshops at the British Wildlife Centre. For information on courses run by Heather and her son Giles, visit www.photographyandphotoshopcourses.co.uk



I GENERALLY find that I'm able to get many of my most interesting shots when I'm not out looking for them. The image you see here was taken at the Royal Botanic Gardens, Kew, just before a workshop that I was due to conduct with a small group. I had arrived there early and found this gorgeous lily near the lab where I was working. I took a wander around and found it under a tree.

What caught my eye at first was not so much the insects that were flying around, but the fact that it was a species of lily I had previously photographed in China. The flower grows at between 500 and 2,000 metres (1,640–6,560ft), and when I originally saw it in China I was driving along the road and found it growing from a crevice in a large vertical rock. I just had to stop to photograph it. It was lovely finding it again at Kew and I decided to photograph it while I had a few spare moments.

When I got a little closer I began to notice these little hoverflies flitting around and feeding on the pollen (appropriately, hoverflies are also sometimes called flower flies). I had originally intended to shoot the flower by itself, but once I saw the hoverflies interacting with the flower I realised that, photographically, they would be a perfect fit to get a nice shot. It was interesting to see such a small insect being dwarfed by this huge flower while at the same time engaging in an act that was mutually beneficial and necessary for the wider environment. To me, this interdependence was as interesting as the insect and the flower, maybe more so.

I shot at 1/250sec at f/8 and used fill flash from a Nikon Speedlight SB-900, all on a Nikon D3 DSLR with Nikkor 105mm



lens. I also used a Honl softbox, which is something I've mentioned before. Some Velcro strips are fitted around the edges of a flashgun and this miniature softbox is then attached to the end. It's a really neat little device and so much better, I find, than the Sto-Fen diffusers that also attach to flashguns because the Honl gives a better spread of diffused light that almost has the appearance of natural light. The last thing that anyone wants is for someone to look

at images of flowers and insects and know right away that they were taken with flash. My thinking is that flash is there to give images an appearance of naturalism. There's nothing worse than seeing an otherwise good shot that has been ruined by the poor application of flash. When it becomes obvious that flash was used, the illusion and spell of the image are broken.

When I first started taking pictures of this lily at Kew, the hoverflies were coming



© HEATHER ANGEL

and going, and feeding on the flower's nectar and pollen. The thing that particularly grabbed my interest was that one of the hoverflies had pollen stuck to its feet. To feed on the pollen the hoverflies must stand on the male part of the flower, called the stamen. These stamens produce large amounts of pollen, the grains of which are rather big in comparison to the small body of the hoverfly. As conditions can be a bit sticky, the hoverfly ends up flying around

with pollen stuck to its legs. The fly then moves to another flower with all this pollen and lands on that flower's pistil (the female part) or, more specifically, the end, which is called a stigma. That's the basic process of cross-pollination, although it can also occur when pollen is carried on the wind.

Pollination is a vital process within our environment and readers can do a lot to assist it by ensuring they have a wide variety of flowers and foliage within their own

gardens. It provides the perfect environment for pollinators such as hoverflies and bees, and also gives photographers an excellent place to study the wonderful colours and shapes that can be found in the natural world. Your own back garden is one of the most vibrant environments for photography, and despite being a small contained area it can take a long time to fully explore. **AP**

Heather Angel was talking to Oliver Atwell

A hoverfly approaches the stamen of a lily to feed on the flower's pollen

Grays of Westminster®

Exclusively... **Nikon**

AN ALADDIN'S CAVE OF SECOND-HAND NIKON



*Winner of the Pixel Trade
Award Independent
Retailer of the Year 2011:
Grays of Westminster*

PROBABLY THE WIDEST RANGE
OF NEW & SECONDHAND
Nikon IN THE WORLD

☎ 020-7828 4925

THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



For Today's Best Gadgets



Read Trusted Reviews

Available at:

ASDA

Sainsbury's

TESCO

WHSmith

**ON
SALE
27 OCT**

TAMRON

UP
TO

£50 Cashback

5 Year
WARRANTY



Claim up to £50 on selected Tamron Lenses

Now's the time to choose TAMRON



£20
CASHBACK
on this lens

11x
ZOOM

**AF 18-200mm
f3.5-6.3 XR Di II LD**

Compact and
cost effective
high powered
Zoom Lens



£30
CASHBACK
on this lens

**SP-AF 70-300mm
f4-5.6 Di VC USD**

XLD lens element,
VC image
stabilization
and USD.



£50
CASHBACK
on this lens

15x
ZOOM

**18-270mm
f3.5-6.3 VC PZD**

The world's
lightest, most
compact 15x
DSLR Zoom Lens



With up to £50 cashback and a 5 Year Warranty, there has never been a better time to choose an award winning Tamron lens.

Cash Back offer details: Cash back offer valid for purchases from 15th Oct 2011 to 15th January 2012.

For full details and terms & conditions of our claim back offer visit: www.intro2020.co.uk

To claim; send by post: **1:** Copy of your receipt as proof of purchase, including date of purchase and full dealer details.

2: Lens details including type, camera fitting and 6 digit serial number.

3: Your full contact details including full address, postcode, tel number, email address (if applicable) plus the name to go on Cashback Cheque.

Post to: Intro2020 Promotions, Priors Way, Maidenhead, Berkshire. SL6 2HP Email: promotions@intro2020.co.uk

Claims must be received by 30th January 2012.

To make a claim, your lens must be purchased from an official UK Tamron Dealer, sourcing from official UK import channels. *Cashback on featured lenses only. E&OE. 2011



AUTHORISED TAMRON SUPER STOCKISTS

Bristol Cameras • Cambrian Photography • Camera Centre Cardiff • Camera Solutions
CameraWorld Ltd • Carmarthen Camera Centre • Castle Cameras • Clifton Cameras
Conns Cameras • Devon Camera Centre • Digital Depot • Jacobs Digital Photo & Video Ltd
Jessops • London Camera Exchange • Mifsud Photographic • Morris Photographic Centre
Melgray • O'Learys Camera World • Pantiles Cameras • Park Cameras • S.R.S. Micros
Walters Photo Video • Warehouse Express • Wilkinson Cameras

Plus Other Fine Camera Stores

Intro 2020 Ltd, Priors Way, Maidenhead, Berkshire SL6 2HP
Tel: 01628 674411 www.tamron.co.uk

TAMRON

New eyes for industry

UNPACK YOUR IMAGINATION




MANFROTTO STILE COLLECTION
Italian designed lifestyle bags. The perfect every day companion for your digital media and photographic equipment.

To view the entire Manfrotto Stile range of bags scan our dedicated QR code.



Available to purchase at:

PARKCameras 

JESSOPS

CALUMET
PHOTOGRAPHIC
IT'S WHERE THE PROS GO

JACOBS
DIGITAL PHOTO & VIDEO

Wilkinson
Cameras
www.wilkinson.co.uk

HARRISON • CAMERAS •

warehouseexpress Focus on photography

amazon.co.uk



Manfrotto
Imagine More

PHILIP POUND

Wildlife

The Amateur Photographer Masterclass with Paul Hobson

LEARN
FROM THE
EXPERTS

Wildlife photographer **Paul Hobson** shows three readers the best ways to take macro images of native and exotic insects with a basic studio set-up. **Oliver Atwell** joins them

TAKING successful macro photographs of insects is never an easy task. When on location conditions can be unpredictable, with the slightest breeze ruining an otherwise perfect shot. However, there is a solution. Simply transport your subjects indoors to ensure you have the necessary time and control over your environment.

This month's location is the photographic studio within the basement of London's Blue Fin Building, home of AP. 'This studio has a range of lights and stands that we can use,' says Paul. 'But the important thing to remember is that these same set-ups can

be achieved at home using desk lamps and tabletops. This is something we covered in my previous *Masterclass* in AP 13 August. We're going to be working with a range of praying mantis, stick insects, leaf insects and fruit beetles. These are all creatures from rainforests around the world that can easily be bought in pet shops or over the internet. They're bred in captivity, so they're not taken out of the wild.'

Paul points out that while the *Masterclass* attendees will be working with exotic creatures, the same photographic principles apply to insects that are native to the UK.

'We're using exotic insects because it will

give our images an added level of interest,' says Paul. 'But all the techniques that we'll be using also apply to common insects such as earwigs and spiders.'

As the subjects are so small, the only lens that can truly do justice to such intricate and interesting creatures is a macro lens, and each reader has brought one with them, plus a sturdy tripod.

'We're going to be investigating how to achieve the best focus for close, sharp shots,' says Paul. 'That will then lead us on to choosing the most appropriate aperture, shutter speed and ISO. Add that to learning how to create balanced light using flash, and we should get some nice images.'

On that note, Paul fires up the studio lights and opens the first of the containers. A praying mantis pops its head over the top and readies itself for its 15 minutes of fame.



Your AP Master... Paul Hobson



Paul studied environmental science at Sheffield University and has worked as an environmental sciences lecturer for 25 years. With more than 20 years' photography experience behind him, Paul was specially commended in the 2008 Wildlife Photographer of the Year competition and two of his images were exhibition finalists in the British Wildlife Photography Awards 2009. Paul regularly lectures on wildlife photography and also runs workshops. www.paulhobson.co.uk

The AP readers... Lucas Crowson



Lucas enjoys shooting low-contrast urban photography, but is also branching out into other areas such as wildlife. He uses an Olympus Pen E-P1 and OM-2 with a variety of lenses and bellows. 'I've had a lot of fun,' says Lucas. 'It's been excellent working with so many interesting insects.'

Simon Crowson



Simon's principal interest is wildlife photography, specifically bees. He uses an Olympus E-3 and E-520 with a 50mm macro lens and ringflash. 'It's been great,' says Simon. 'I'll take a great deal away from today and apply it to my work in the future.'

Philip Pound



Philip photographs a variety of subjects, but his real interest is in wildlife. He uses a Canon EOS-1D Mark III with Canon 100mm macro lens and extension tubes. 'I learned a lot today,' says Philip. 'The most important thing I took from this was how important it is to use a tripod.'

'Using flash is a great help when shooting subjects that don't stay still for long – insects don't tend to take stage directions'



Macro

AS THE attendees are working with flash, they have much more freedom with their camera settings. 'As we're using macro lenses, being able to experiment with settings is crucial,' says Paul. 'If we were shooting using a standard wideangle or telephoto lens, the process would be a little more straightforward. However, as we're so close to our subjects and working with a fairly limited depth of field, any mistakes will be glaringly obvious.'

Paul recommends starting with a wide aperture and then gradually making it smaller to see how much coverage the lens can provide.

'The most important things to get in focus are the eyes and head of the insect, as we'll discuss in more detail later,' he says. 'There's no definite answer about the optimal setting. It's going to depend entirely on a combination of factors, such as light, shutter speed and even what your individual camera is capable of. Don't be afraid to make the aperture smaller. If you're working with an aperture of f/8, try pushing it to f/11 and see what you get. It's important to bear in mind, though, that having portions of your image out of focus is an appealing facet of macro photography, particularly the background. Having the background thrown out of focus will make your subject stand out and draw the viewer's eye to what's important.'

Using flash is a great help when shooting small subjects that are unlikely to stay still for long. As Paul points out, insects don't tend to take stage directions. 'Flash illumination will ensure that you can keep your ISO low and your shutter speeds high,' he explains. 'Keeping your ISO low will mean you can retain the levels of detail that you want from such an interesting subject. Maintaining a fast shutter speed, such as 1/160sec, means you won't have to worry about blurred images. Subjects like the praying mantis are very intelligent and watchful creatures. They constantly move around to see what you're up to. When you're faced with such an active creature, you need fast shutter speeds to make sure you get your shots.'

Paul is keen to point out how crucial it is to use a



tripod when dealing with this kind of photography. Lacking this vital piece of kit can ruin a shot.

'I work with a lot of budding wildlife photographers who have trouble adapting to the use of a tripod,' he says. 'Using a tripod is a great way of ensuring that your framing isn't sloppy and is perfectly aligned. I can't emphasise enough how important it is. You also have to consider that you are working with a very limited depth of field, so the slightest tilt forwards or backwards will place your focus point on the wrong area. In most cases, the focal point should be the eyes. If you're shooting handheld and you're rocking backwards and forwards, it's going to be incredibly difficult to focus on the right area. The result may be a number of shots where the subject is blurred and you didn't even realise it at the time of shooting.'



SIMON CROWSON



PHILIP FORD

Flash

THOSE familiar with Paul's *Masterclass* articles will be aware of his feelings about using flash on live animals. While many shots of small animals will be impossible to get without employing flash, it's important to use it sparingly.

'I have always maintained that the excessive use of flash on small animals does them harm,' says Paul. 'I know not everyone agrees with me, so it's up to the individual photographer to decide the right thing to do. If you walk into an aquarium there will usually be signs telling you not to use flash because it can kill the fish. If the fish are being exposed to those intense bursts of light hour after hour, day after day, then it is going to hurt them. This is especially true of the tiny subjects we're using today.'

So with that in mind, our *Masterclass* attendees are using flash – or fill-in flash to be specific – in moderation, to help even out the balance of light and soften the shadows. Combined with the standard overhead lighting of a bulb (the same

kind you'd have in your living room or kitchen), fill-in flash should be a perfect source of illumination.

'As we're going quite close in and using macro, we have to think about how we use flash,' says Paul. 'It's so easy to blow out your subject, especially when it's this small. The best thing to do is to have your flash off-camera and hold it up at an angle pointed down towards your subject. Make sure that you keep it diffused. Essentially, you want a miniature softbox in your hands.'

Another option to consider is using a ringflash, which is a circular flash unit that fits around your lens. This is often used in macro photography as it provides even illumination and dramatically reduces shadows.

'Using ring flash means that the light is coming in from various angles, much like it would with a softbox,' says Paul. 'Also, because the flash is so close to the lens, the shadows disappear. However, you should be careful only to use it as fill flash. If you use it as your main source of illumination, your backgrounds will be dark. Basically, a ringflash is a really handy tool.'



SIMON CROWSON

ON THE LEVEL

IN PREVIOUS wildlife *Masterclasses*, Paul has stressed how important it is to match the subject's eye level, but does this rule still apply when working with insects that, in some cases, seem to be an almost abstract collection of shapes?

'The same rule applies to insects as it does to any other animal – it's crucial to get on the same level,' says Paul. 'When you get down to the insect's level, it's like living in their world. It wasn't always like that, though. Old-fashioned photographers didn't like to get down and lie on the ground to match the animal's eye level. Everything was shot from above with the camera angled down towards the animal. Then photographers started to understand that facing the creature head-on drew you into their life and produced much more intimate shots.'



SIMON CROWSON



PHILIP POUND



SHAWN DENNIS



PHILIP POUND

Set-up and lighting

AN IMPORTANT consideration when shooting these subjects is how you go about arranging your set and lighting it.

'One of the best tools that you can have at your disposal is a clamp stand,' says Paul. 'The stands can be quite expensive, but the clamps that attach to the stands can be bought on the internet for £25-£30. You can easily make a stand yourself with some of the everyday objects you have lying around the home. Then you can attach the clamp and use that to hold your plants in place.'

With regards to lighting, you'll find that desk lamps provide a more than suitable amount of coverage.

'We've seen in previous *Masterclass* articles that desk lamps provide more than enough illumination for macro,' says Paul. 'As we're using flash as well, we'll have plenty of light for our small subjects. It's worth experimenting with how close you put your light to your subject, as bulb intensities can vary. Also, keep an eye on the white balance and make sure that the colours are true to life. Your camera's auto white balance will not always get it right, so you may have to use the manual controls.'





PHILIP PRING

BRINGING plants indoors and placing them on an elevated surface, such as a tabletop, allows you to arrange them in a suitable way.

'As you're going in quite close, you don't need anything too elaborate,' says Paul. 'A simple bundle of reeds and plants will fill the frame. The trick with studio-based macro photography is to make your shots appear as if they were taken in the wild, and when you're getting in so close that's not too difficult to achieve.'

According to Paul, you must always consider if your set is going to be complementary to your subject.

'We have a green mantis, so we're going to want green vegetation,' says Paul. 'That's a mutually complementary combination. You should also consider the kinds of

plants you will be using. For example, you wouldn't want to put a mantis on a cutting from a Scot's pine tree – you want something that has a slightly exotic feel with interesting shapes and textures.'

Another important consideration is the background. 'The simplest thing to do is to get hold of some coloured card,' says Paul. 'We're keeping it simple today by using just green, white and black. If you go online or flick through a book and look at the various macro shots taken, you'll generally find that these three background colours crop up more than any others. Green is obviously due to vegetation, white is a result of the sky or empty space, and black could simply be the result of night-time photography or the use of flash.'



Would you like to take part?

EVERY month we invite three to five AP readers to join one of our three experts on a free assignment over the course of a day, with food and refreshments provided. The experts are **Tom Mackie** (nature and wildlife), **Cathal McNaughton** (documentary and photo essays) and **Annabel Williams** (studio and location portraiture). Our next *Masterclasses* are in the process of preparation, but if you would like to take part visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number and two or three examples of your work (preferably in your application). Each participant will be able to use his or her own equipment.



LUCAS BROWIN

AFTER THE SHOOT

IF YOU decide to buy exotic insects to use in your macro shots, what do you do with them when the shoot is over?

'The key thing to remember is not to release animals that are not native to our country into the wild,' says Paul. 'The release of exotic animals into the British Isles is illegal. There have been occasions in the past when misguided individuals have wreaked havoc in this country by releasing foreign species into the wild. A while ago, some American mink escaped from a fur farm and began populating the countryside. They are largely responsible for driving out the water vole population from their natural habitat. This gives you some idea as to the devastation that an exotic species can cause. As these species have no natural predators in Britain, they can easily outcompete our native creatures.'

If anyone wants to use exotic insects for their project, they must consider

what to do with them after the shoot. One option is to borrow them from a pet shop and return them after the shoot. Another idea is to keep them as pets.

'These creatures are incredibly easy to look after,' says Paul. 'Horsehead grasshoppers and stick insects feed on brambles, which are in leaf all year round. Plus many of these species don't live for long. The praying mantis only lives for six months and the fruit beetles live for between eight and ten weeks.'

Whatever you decide to photograph, make sure you consider the animal's welfare. Also, have an idea about what you plan to do with the animal afterwards. If in doubt, do not buy an animal that you cannot care for afterwards. If you plan to use native insects, such as earwigs and spiders, make sure you handle them with care and return them to the area where you found them as quickly as possible.

INTERfit

Expanding your creativity

ECO 
FRIENDLY LIGHTING

Super Cool-lite 6

Ideal for portraits or web based product photography, can be combined with a light pod or pop up light tents.

The INT213 contains a single head with a high contrast reflector and an octobox softbox.

For your convenience we offer a twin head kit (INT214) which features 2 softboxes, 2 high contrast reflectors and 2 lighting stands.



A55
Watts

900 watts

The twin softbox 55 watt lamp kit produces the equivalent of 900 watts per head of Tungsten lighting from the included energy efficient near daylight balanced lamps.

Therefore this 1800 watt kit is a powerful addition to the popular Super cool-lite range.

The INT293 kit includes an educational DVD to help you though the set up and how to use Fluorescent lighting to achieve great results.

With the addition of two 70cm 27" Octoboxes, the SC 4 55 watt is the perfect product for portraits or for product photography and near shadowless lighting.



thedigitalcamerashop.co.uk

foto SENSE

GADGET-BAG

studio gear

MORRIS
Photographic Centre

Speed Graphic

Charles Eagles
SPECIALIST PHOTOGRAPHIC RETAILERS

FIRST-ALL PHOTOGRAPHIC

HILTON
PHOTOGRAPHIC
JACOBS
DIGITAL PHOTO & VIDEO

KIRU.COM
JESSOPS

parkers
PHOTOGRAPHIC

REDBOX
CAMERAS.COM

STUDIO KIT DIRECT

warehouseexpress.com

Interfit Photographic Limited

Unit 4, Cleton Business Park,
Cleton Street,
Tipton,
West Midlands,
DY4 7TR.
Phone: 0121 522 4800
Fax: 0121 557 2221

Expanding your creativity with Interfit

For a Main Dealer list log on to our new website.
Packed with further details and new products.

www.interfitphotographic.com



Age of innocence

As an exhibition of **Julia Margaret Cameron's** portraits of children takes place at the V&A Museum of Childhood, **Gemma Padley** speaks to curator **Carolyn Bloore** about Cameron's unique working methods and remarkable photographic vision

HIGH ceilings and a majestic wrought-iron structure unfold overhead, while the chatter of animated voices rings throughout. This is the V&A's Museum of Childhood in Bethnal Green, London, which is an impressive example of Victorian public architecture. The building was the original Kensington

Museum (the equivalent of the V&A Museum) built after the Great Exhibition of 1851, which moved to Bethnal Green over a four-year period from 1868–72. The museum became the Museum of Childhood in 1974.

There is surely no better place to exhibit Julia Margaret Cameron's photographs

of children, and this small but unique exhibition features 20 prints from the V&A collection. It is the first exhibition of its kind dedicated to Julia Margaret Cameron's portraits of children. 'The exhibition is an expression of mid-Victorian childhood,' says Carolyn Bloore, who curates the exhibition

➞
'Annie Philpot aged 7', January 1864. This was Julia Margaret Cameron's 'first success', taken only weeks after she was given a camera

and has worked at the V&A for many years. The photographs featured in the exhibition were taken between 1864 and 1872. The photograph considered to be her very first "success", featuring Annie Philpot [see page 29], is the first image visitors will see.

STARTING OUT

Cameron didn't take up photography until she was 48 years old. She was given a wooden box camera by her daughter Julia and her son-in-law Charles Norman during Christmas of 1863. Born in Calcutta, India, in 1815, Cameron moved to England in 1848 when her husband Charles retired. In 1860, the family moved to the Isle of Wight, where they bought two cottages, which were later joined together to become Dimbola Lodge (now a museum dedicated to the work of Julia Margaret Cameron).

It was during this time that Cameron embarked upon her most intensive period of photography in which she produced some of her most celebrated portrait photographs, including many of children. Cameron had six children and adopted five others – she was a mother, an aunt and a grandmother, and children were a huge part of her life.

'She was immersed in children,' says Carolyn. 'More than 200 of her photographs are portraits of children, and that excludes those in which children were an additional part of the composition. She chose to incorporate children into her photographs to a greater extent than anyone else at that time.'

INSPIRATIONS AND THEMES

Mixing in elite social circles, Cameron knew many eminent artists, scientists and literary figures of the day. She almost always knew her subjects, who were often the children of poets and other artistic figures, and sometimes the children of neighbours. Stylistically, Cameron's images draw heavily on Pre-Raphaelite paintings, as the subjects often have flowers in their hair or are surrounded by flowers and have swathes of material draped around them. Their expressions and poses also draw on romantic traditions, and are frequently whimsical and melancholic in mood.

Cameron also took inspiration from



ALL PICTURES © VICTORIAN AND ALBERT MUSEUM, LONDON



'Circe', c1865. Barely 10 years old, Kate Keown is portrayed as the enchantress from Homer's *Odyssey* who lured sailors



Far left: 'Three women and child', 1865. Although this seemed tableau includes elements of a memento mori, Percy Keown is merely sleeping. An experimental combination of two glass plates

Left: 'Paul and Virginia', 1864. Cameron's search for perfection led her to scratch away some of the collodion to correct the proportion of Freddy Gould's feet

Right: 'Florence Fisher', 1872. Cameron's great niece gazes unblinkingly over the darkness of the rose leaves

Below left: 'Freddy Gould', 1866. A favourite of Cameron's sitters, Freddy Gould was able to sit still for extended times

literary sources, sometimes choosing to portray characters from fiction both ancient (Homer's *Odyssey*, for example) and contemporary (poems written by her poet friends). For example, in the image 'Circe' (see opposite page), her subject Kate Keown is depicted as the enchantress from Homer's *Odyssey* who lured sailors with honey and magic.

Religious and moral themes often appeared in Cameron's work, but she also touched on darker themes such as death. 'Death in childhood was part of life in the Victorian era,' says Carolyn. 'Infant mortality was high and a large number of children wouldn't reach adulthood.' In some of the images the line between sleep and death is blurred, such as in the photograph 'Three women and child' (see far left). The image, which is a collage of two photographs, is reminiscent of a memento mori and there is something unsettling about it. Cameron occasionally experimented with compositions of this sort.

RADICAL APPROACH

At the time Cameron was working, photography was becoming increasingly accessible to the public, and as an industry it was expanding at a rapid pace. 'It was an exciting time,' says Carolyn. 'Cameron experimented with the irregularities of the wet-plate collodion process. What is different about her way of working is the fact that she chose to include the blots and marks caused by the process, and make them part of her image. In one photograph she selectively removed parts of the collodion to improve the composition. Carte de visites (small card photographs) with their



HOW CAMERON WORKED

Colin Ford is founding head of the National Museum of Photography, Film & Television in Bradford, West Yorkshire, and curator, writer and expert on Julia Margaret Cameron. He offers an insight into Cameron's working methods

Julia Margaret Cameron created albumen silver prints using the wet-plate collodion process. The glass plates were coated in collodion (a solution of gun cotton, ether and alcohol mixed with salts) and made sensitive to light in the darkroom using silver-nitrate salts. These were placed in the camera and exposed while wet. They were then washed, fixed using either hypo or cyanide and coated in varnish. There was a considerable amount of work involved in preparing the plates. Cameron would have bought the glass plates, mixed the chemicals and poured them onto the glass. You had to pour the chemicals evenly across the surface and the plates were only photosensitive when they were wet, so you had to take the photograph before the plate dried out. It was a complicated, cumbersome process.

The prints are large and the negatives would have been the same size, so the negative determined the size of the print. Cameron's first camera took 11x9in glass plates, and she later had a 15x12in camera. These were heavy pieces of equipment and not the kind of thing you could carry around. We don't know the make of her camera, but we do know she used a French Jamin lens. This had a fixed aperture of f/3.6 and a focal length of around 12in. Using this lens with a camera of that size would cause a fall-off in the focus at the edges, so part of the softly focused aesthetic of her images is due to the equipment she used. Of course, the exposures would have been several minutes, not seconds. This is another reason why her photographs are sometimes blurred – it is not easy to sit still for minutes!

Cameron's portraits of children are a particular triumph. It must have been an intimidating experience for the children being in front of a camera of that size, but her subjects look relaxed and natural. Occasionally, Cameron took two or three shots until she was happy, but on the whole it would have been a one-shot process – you either got it right or you didn't. Cameron's darkroom was an old converted coal-house and contact prints would have been made in sunlight. She would sometimes trim the prints if there were faults due to the chemical process or for artistic reasons. However, Cameron embraced the imperfections of the process and often left these in her photographs. We don't know exactly what her studio was like but it may have been an old greenhouse, which she called 'the glass house'.



Above: 'The Whisper of the Muse', 1865. Victorian allegorical painter George Frederic Watts with Kate and Elizabeth Keown

Right: 'Charlotte Norman', c1864-1866. Cameron captures the expression of a moment in a compelling portrait

sharpness and clarity were popular at the time, and the Daguerreotype was celebrated for its crispness and detail. In producing blurred, soft-focus images Cameron was going against the trends of the day.'

Cameron's aim was to elevate photography to the status of art, adds Carolyn. 'Some people criticised her photographic approach and methods, but the circle in which she was moving would have appreciated what she was doing,' she says. 'Nowadays, some of her images might be perceived as sensual, but they weren't seen as such at the time. She was exploring an idealistic view of childhood – its innocence, purity and love.'

USE OF LIGHT

Working in her 'glass house' and using natural light, Cameron would have draped pieces of material across the space to control how and where the light and shadows fell on her subject's face, explains Carolyn. In some of the photographs in the exhibition the lighting is diffuse, subtly illuminating the child's features with light and shadow perfectly balanced. In others, the lighting is more directional and used for a more contrasty effect. Occasionally, the effect is that of high key, such as in the image of Freddy Gould (page 30). 'Her use of lighting was very considered and thoughtful,' adds Carolyn.

COMPOSITION

Working at a time when exposures would have been several minutes long, Cameron's ability to create portraits in which the poses and expressions of her subjects are so natural was remarkable. 'She must have had a natural ability with children to achieve the photographs she did,' says Carolyn. 'It's amazing she could command such stillness.



As one of her nieces once said: "We never knew what aunt Julia was going to do next. Once in her clutches, we were perfectly helpless! Stand there, she would shout, and we stood there for hours if necessary."

The subjects in Cameron's portraits of children sometimes look directly at the camera, sometimes to the side, and in some cases feature more than one subject. One particularly striking image is that of Cameron's great niece Florence Fisher (page 31), who looks directly at the viewer. The image is unnerving in its directness. In another, her granddaughter Charlotte Norman (above) gazes wistfully out of the frame, and in 'The Whisper of the Muse' (above left), two children are positioned either side of Victorian allegorical painter George Frederic Watts, forming a near-perfect diagonal across the frame. 'Cameron's images are compelling,' says Carolyn. 'They certainly command attention.' **AP**

'Cameron's ability to create portraits in which the poses and expressions of her subjects are so natural was remarkable'

EXHIBITION

JULIA Margaret Cameron: Photographs of Children is being held at the V&A Museum of Childhood, Cambridge Heath Road, London E2 OPA until 13 February 2012. Tel: 0208 983 5200. Website: www.vam.ac.uk/moc. Open daily 10am-5.45pm (closed 24-26 December and 1 January). Admission free.

Expand your creativity

Photo © Tay Choon Guan



Tokina

AF 11-16MM F/2.8

The new Tokina AT-X 116 PRO DX is an ultra-wide angle lens with a fast f/2.8 aperture for better photography in low-light situations and creative shallow depth of field.

Based on the award-winning optical design of the AT-X 124 PRO DX, it has a slightly shorter zoom range to maintain optical quality at wide apertures.

Tokina's exclusive One-touch Focus Clutch Mechanism allows the photographer to easily and quickly switch between Auto Focus and Manual Focus.

The lens is designed for use exclusively on **Canon**, **Nikon** and **Sony** Digital SLR cameras with an APS-C sized sensor.

Visit www.kenro.co.uk for more information.

"Tokina offers engineering and optical quality at least the equal of the camera makers."

Geoffrey Crawley - *Amateur Photographer Magazine*

Tokina AF-X 116 Pro DX AF 11-16mm f/2.8

Specifications	20/18
Build	10/25
Handling	18/25
Performance	26/25

89%

Photographer



100mm f/2.8 MACRO
AT-X AF PRO D



AF 35mm f/2.8
MACRO AT-X PRO DX



10-17mm f/3.5-4.5
AT-X DX FISH-EYE



12-24 mm f/4.0
AT-X 124 AF PRO DX MkII



16.5-135mm f/3.5-5.6
AT-X 16.5-135 DX



16-28mm f/2.8
AT-X 16-28 PRO FX



Supplying the photographic industry for over 35 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH

t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk

 www.kenro.co.uk



Canon Pro Centre

Digital SuperStore



PROFESSIONAL Dealer

Southampton

londoncameraexchange

11 Civic Centre Road, Southampton, SO14 7FJ



NEW! EOS-1D X
18 MP full frame sensor with Dual DIGIC 4+ processors
and up to 17 frames per second shooting
PRE-ORDER YOURS TODAY!

award winning service



Canon 'Touch & Try' Centre

Browse Canon online at
www.LCEgroup.co.uk/canonpro

CANON EOS PRO HIRE
available - phone or call in for latest stock/price details.



DSLR Studio Zone

Studio Flash Kits, Backdrops, Reflectors, etc.
- wide range stocked

2 YEAR WARRANTY on all
Nikon DSLR bodies, DSLR kit
lenses & CoolPix compacts
(requires registration).

BUY NOW PAY LATER!
12-months deferred finance
now available on many items
Subject to status, 20% min. deposit, £29 settlement fee
payable. Phone for details (in-store customers only).

LEASE RENTAL
of equipment now available to
Professionals & Businesses

High quality
USED EQUIPMENT
Browse our stocks at:
www.LCEgroup.co.uk
(secondhand section).

WE PAY CASH
for good
quality
camera equipment
visit your local LCE store now!

Fast Courier Mail Order
£10 P&P on most orders (UK mainland)

CANON PRO IN-STORE DAY

Sat 26th Nov 9am-5.30pm

FREE ADMISSION

- **Expert Product Demonstration** from Canon personnel
- **Great LCE Deals** on the latest Professional / Enthusiast
- **Huge range** of EOS DSLR system kit available to try & buy
Including a wide selection of L-series lenses, Canon Speedlites & accessories.

PLUS the latest Canon PowerShot high-end compacts including new S100, SX40HS, G12, etc.

TRY & BUY the superb PIXMA A3+ Printer range inc. the Pro 9500 Mk II and Pro 9000 Mk II

Canon EOS Professional Centre

Also at the event experts from:

- thinkTANKphoto** - Wide range of Professional bags & cases
- Orbis Ring Flash** - turn your flashgun into a powerful Portrait/Macro Ring Flash
- Lensbaby** - Try the range, amazing creative effects!
- SteadyCam** - the latest Merlin model for smooth HD DSLR movie making

SPECIAL DEALS ONLY ON THE DAY!



FREE BASIC EOS SENSOR CLEAN
By Canon technicians
(1 per customer)

PROFESSIONAL Nikon Professional Dealer

TOP 5 DSLR DEALS!

- D3100** AF-S 18-55mm & 4GB LCE SD Card **£379.99**
or trade-up for only... **£270***
* & your D40 & 18-55 lens
- D5100** AF-S 18-55mm VR & 8GB LCE SD Card **£649.99**
or trade-up for only... **£525***
* & your D3000 & 18-55 lens

- D90** AF-S 18-105mm VR & 8GB LCE SD Card **£679.99**
or trade-up for only... **£479***
* & your D80 & 18-135mm
- D7000 Body** & 16GB LCE SD Card **£829.00**
or trade-up for only... **£629***
* & your D90 Body
- D300s Body** & 16GB LCE SD Card **£1129.00**
or trade-up for only... **£919***
* & your D200 Body

* D700 & D3s limited stocks - iPhone

TOP 10 LENSES

- 14-24mm** AF-S 1/2.8 ED **£1349**
- 16-35mm** AF-S 1/4G ED VR **£899**
- 18-105mm** AF-S 1/3.5-5.6G ED-IF VR DX **£199.99**
- 18-200mm** AF-S 1/3.5-5.6G ED VR II **£599**
- 24-70mm** AF-S 1/2.8G ED **£1269**
- 24-120mm** AF-S 1/4G ED VR **£849**
- 55-300mm** AF-S 1/4.5-5.6G ED VR **£279.99**
- 70-200mm** AF-S 1/2.8G ED VR II **£1629**
- 70-300mm** AF-S 1/4.5-5.6G VR **£419**

NEW 40mm AF-S 1/2.8G Micro **£239.99**
Wide range of Nikon lenses, CoolPix, Speedlights, accessories, etc.

great deals in-store

FUJIFILM Digital Centre

FinePix X100
Fabulous retro-styled high-end digital compact.
Was £399.99 **£339.99**
New FinePix X10
First stock Oct! **£829.99**
Also available: X-series cases, lenshoods, batteries & flash

TAMRON
18-270mm VC PZD Di II 1/3.5-6.3 Superzoom **ONLY £499**
LESS £50 Cashback!
Wide range of Tamron lenses stocked

Manfrotto
Main Pro Stockist

FREE! 324RC2 Head worth £121.95
(from Manfrotto UK 91 01 12)
When you buy any 055 or 190 series Carbon Fibre Tripod
from only £229.95

Main stockist for: **BOWENS EPSON**

SALE OFFERS!

Limited Availability. Hurry whilst stocks last!

- Panasonic GF2+14mm & 14-42mm **£399**
- Panasonic Lumix FX700 **£259**
- Panasonic Lumix ZX3 **£189**
- Sony NEX-5 +16mm (B4) **£349**
- Sony NEX-5 +18-55mm OSS (B4) **£369**
- Sony NEX-5 +16mm & 18-55mm (B4) **£439**
- Sony A55+18-55mm **£529**
- Olympus XZ-1 **£299**
- Olympus E-PL1+14-42mm **£249**
- Canon Powershot SX30 IS **£339**
- Sigma 120-300mm/f2.8 EX DG OS Canon or Nikon **£2049**
- Nikon ME-1 DSLR Stereo Mic **£99**

OLYMPUS PEN ELITE CENTRE

londoncameraexchange
10 High St, Southampton branch
E-P3 & 14-42mm II **£699**
Full PEN range stocked plus select accessories
NEW LOW PRICE!

SONY IN-STORE DAY

Sat 10th December, 9am-5.30pm
Meet the Experts from Sony for In-Depth Demos & Great LCE Deals on the new Alpha & NEX Rangel. Phone for more info
londoncameraexchange
10 High St, Southampton SO14 2DH
Call 02380 335363 for details.

E.&O.E. Subject to availability. Some images are for illustrative purposes only. Trade-Up deals are examples only and assume equipment part-exchanged in very good condition, full working order, etc. & including all standard accessories.

Mail Order Hotline: 023 8063 2629

e-mail: southampton.civic@LCEgroup.co.uk
Manager - Matthew Sanders

Open 9am-5.30pm Monday-Saturday, 11am-4pm Sunday

HOME STUDY COURSE

Improve your photography with the School of Photographic Imaging. Enrol today, receive your student pack and start learning new skills!

- Courses to suit all levels of experience
- Study in your own time
- Receive detailed feedback from a professional tutor
- Huge savings on Adobe Photoshop CS5
- Split the monthly payment costs
- Half-price magazine subscriptions
- Subject-specific, bite-sized courses from only £75
- Dedicated student area and online forum

FROM ONLY
£75



DIPLOMA IN DIGITAL PHOTOGRAPHY

COURSE LEVEL INTERMEDIATE/ADVANCED

- Working with tones: Levels & Curves
- Contrast control
- Using white balance
- Black & white techniques, toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing



FOUNDATION IN DIGITAL IMAGING TECHNIQUES

COURSE LEVEL BEGINNER

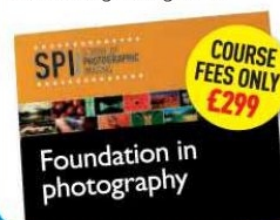
- Size and crop a digital image
- Adjust tones, correct colours and convert your images
- Use the selection tools to adjust your images
- Remove dust and scratches from precious photos
- Banish red-eye for ever
- Sharpen your images
- Create an archive to safeguard valuable pictures



FOUNDATION IN PHOTOGRAPHY

COURSE LEVEL BEGINNER/INTERMEDIATE

- Winning composition
- Landscapes with impact
- Expert metering techniques
- Shooting striking portraits
- Mastering still-life
- Depth of field control
- Controlling flash
- Shooting wildlife and nature
- Using colour
- Sports and action shots
- Choosing the right lens



FOUNDATION IN DIGITAL PHOTOGRAPHY

COURSE LEVEL BEGINNER

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing



FOR DETAILED COURSE CONTENTS VISIT
WWW.SPI-PHOTOGRAPHY-COURSES.COM OR CALL **0203 148 4326**

To enrol, send this coupon to The School of Photographic Imaging Administrator, IPC Media, Blue Fin Building, 9th Floor, 110 Southwark Street, London SE1 0SU

GIFT VOUCHERS NOW AVAILABLE!

FREE CAMERA BAG WITH EVERY ENROLMENT BEFORE 9 DEC 2011

photobax
JIGSAW



Your pictures in print

Eric Emmerson Devon

Deciding that he was bored just looking at books featuring works by such photographers as Bill Brandt and Fay Godwin, Eric decided to treat himself to a Canon EOS 350D in late 2005 and take up the art of photography himself. Eric is an outdoors person, which is reflected in his work, and he is never happier than when strolling along a coastline. He enjoys finding beauty in the mundane and discovering new locations.

Boat

'I'm drawn to sights of dereliction and decay in nature,' says Eric. 'This shot allowed me to capture a sense of abandonment'

Canon EOS 5D, 16-35mm,
1/6secs at f/22, ISO 100,
tripod

AP publishes more reader photographs than any other photography magazine

ReaderSpotlight

IF YOUR PICTURES
ARE FEATURED
YOU'LL RECEIVE...

£50



PLUS...

FOR ILLUSTRATION PURPOSES ONLY. RUCKSACK CONTENTS NOT INCLUDED

The Editor's Choice wins a Kata DR-467i Digital Rucksack worth £99.95

The Kata DR-467i Digital Rucksack will accommodate two DSLRs with mounted lens, three-four lenses and flash, with space for personal gear, a laptop and small tripod. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not out shooting.

www.manfrotto.co.uk

How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight

2



EDITOR'S CHOICE

SEE MORE ONLINE AT
AMATEURPHOTOGRAPHER.CO.UK/SPOTLIGHT

There's a great atmosphere about this shot that's calming and relaxing. I love the background as much as the foreground wharf, with those low clouds hanging like smoke over the darkened hills. The low colour saturation makes it very easy to look at for a long time, too. Nice job, Eric – *Damien Demolder, Editor*

Wharf

2 Eric has captured the soft colours in the wharf on a gloomy day after a passing storm. The final HDR shot is a combination of three images blended in Photomatrix Pro
Canon EOS 5D, 16-35mm, f/14, ISO 200, tripod

Pier

3 This shot of Fleetwood Pier on the Lancashire coast was taken just one month before it burned down. Again, this is an HDR image
Canon EOS 5D Mark II, 70-200mm, f/11, ISO 400, tripod

3



Laura Craddock

West Midlands

Laura sees photography as a way of assisting her other hobbies of walking and birdwatching. She is always looking to improve her technique, and to explore new photographic styles and perspectives. She particularly likes being able to show off the beautiful landscapes and wildlife this country has to offer. You can see more of Laura's photographs at www.flickr.com/photos/thetreeathatfellinthewoods.

Three Cliffs Bay, Swansea

1 Laura's attempt to capture mid-winter afternoon sun has paid off in this image
Sony Alpha 100, 18-75mm, 1/100sec at f/10, ISO 200

Sea view, Anglesey

2 Laura stitched two images together in Photoshop to create this panoramic shot
Sony Alpha 100, 18-75mm, 1/100sec at f/10, ISO 100

Newborough, Anglesey

3 This is one of Laura's earliest attempts at capturing a successful landscape shot
Sony Alpha 100, 18-75mm, 1/400sec at f/10, ISO 100

Newlands Horseshoe, Cumbria

4 The simple natural light reveals the inherent beauty of this area
Canon EOS 5D Mark II, 150mm macro, 1/200sec at f/3.5, ISO 100







Mark Massey Essex

Mark has always had an interest in photography, as he works with pictures in his job as a magazine designer. However, he only started taking image-making seriously in 2007 when he decided to start a photoblog. His first camera was a Canon EOS 500N SLR, but he has since upgraded to a Canon EOS 40D. In the future, Mark would like to continue learning so he can improve his skills.

Tropical Wings

1 The unusual tilt of the camera lends this image a dynamic and off-kilter composition

Canon EOS 40D, 10-20mm, 1/160sec at f/10, ISO 400

Cows

2 Here Mark has found himself surrounded by a herd of particularly inquisitive cows

Canon EOS 400D, 24mm, 1/320sec at f/10, ISO 400

Gull

3 Mark has added this vignetting effect during post-processing in Photoshop

Canon EOS 400D, 50mm, 1/1250sec at f/9, ISO 400

**WANT TO LEARN MORE
AND IMPROVE YOUR
PHOTOGRAPHIC SKILLS?**

Then enrol on one of our **School of Photographic Imaging's Home Study Courses**. We've courses to suit all levels of experience covering all aspects of photography and bite-sized courses from just £75. Just visit www.spi-photography-courses.com, call **0203 148 4326** or turn to page 35 of this issue.

SPI
SCHOOL OF
PHOTOGRAPHIC
IMAGING

know wex. know photography.

wex is the new name for warehouse express.

If you haven't visited **warehouseexpress.com** before then you may not know that the readers of Digital Photo and Practical Photography have voted us **Best Online Retailer for ten consecutive years**. You may not know they voted us **Best Retailer** and **Best Specialist Retailer** this year too.

In fact, if you haven't visited **warehouseexpress.com** then you won't understand why the readers of What Digital Camera and Amateur Photographer gave us **Gold for Good Service**. Or why, for the last six years, the Pixel Trade Awards, voted for by the photography industry, have named us **Online Retailer of the Year**.

Perhaps we were hiding our light under a bushel?

Well that's why we've rebranded and that's why you'll be seeing much more of wex in the coming months.

Because we love photography and we understand why you do too. We share your passion and we want you to know how to share in our knowledge.

So why not visit **wex.co.uk** or call us on **01603 605289** and speak to one of our experts. We have a showroom in Norwich and you'll find our latest offers in our new listings ad.

We're looking forward to hearing from you.



Chief Executive Officer



APappraisal



Expert advice, help and tips from AP Editor Damien Demolder

Barkcode Alastair Ross

Pentax MZ-30, 28-80mm, Kodak Tri-X

SOMETHING catches your eye, such as a pattern, a shape or a colour. You work on it, circle it and then capture it. Then you look at it, recognise why you did it, but realise that actually it wasn't all that interesting in the first place. I suffer from this, too, only this is a more interesting view than some of my own, and while the trees are cleverly lined up they just don't get me excited. I've coloured the midtones and shadows with blue and cyan to add a chill to the snowy scene, but I still don't think it's the cracker Alastair was hoping for. It's one of those things, Alastair, that I think we all have to deal with. Clever, neat, well observed, technically perfect – but ultimately missing the thrill factor.

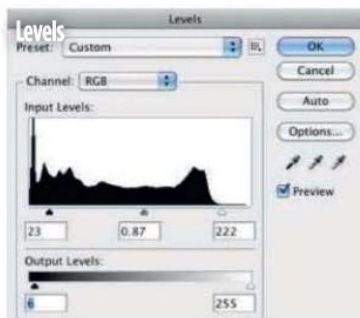
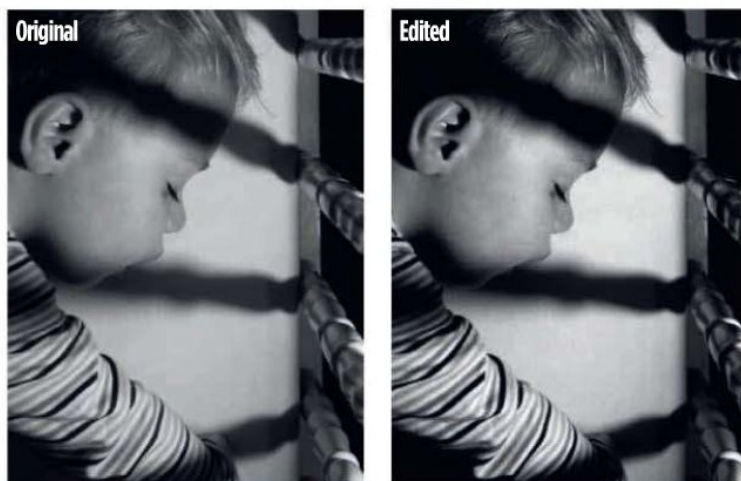


Son sleeping Richard Cooper

Canon EOS 7D, 50mm,
1/200sec at f/8, ISO 100

RICHARD has sent me this wonderful picture of his son asleep sitting up in his cot – or his prison, as Richard puts it. He wanted to emphasise this cell theme by concentrating on the shadows of the bars across the picture.

To understand the story, there are a couple of key points we need to grasp – one is the bars and the other is the fact that the boy is sleeping. And to ensure we all take these points in immediately, Richard needs to make sure they stand out and grab our attention. With the moderate contrast that is used in the picture, though, nothing really stands out and you don't get the story unless you take the time to study it in-depth. That the boy is facing away makes life a bit difficult to start with, but we have the profile angle of the closed eye and the slightly bowed head to give us enough of a clue – we just need to make sure the closed eye gets seen.



I've used the Levels tool to deepen the blacks and the midtones to draw more contrast around the most important aspects of the scene. With a greater difference in tone between the eyelashes and the skin behind them, they stand out more, as do the shadows of the bars because they have become darker while their background has become lighter. I haven't changed the composition, but with that added contrast I think people will get the story and what Richard wants to say a bit more quickly.



WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a CamLink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about CamLink products, visit www.camlink.eu.com

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK

Mer de Glace Glacier, France Rik Williams

THIS is an impressive vista! I love the swirl of the curving paths of ice that sweep from the bottom left and top right, and which pass each other by in the upper third of the frame. It's a grand view, and we can appreciate that it's grand because we have the scale of the people in the frame to help us get a sense of how big everything is.

I think this is an excellent shot, but I want to show you a couple things that I think will help Rik to emphasise the most exciting elements of the picture.

Colour is an important part of this shot, but I'm not sure the cyan/green of the original is accurate or convincing. I tried

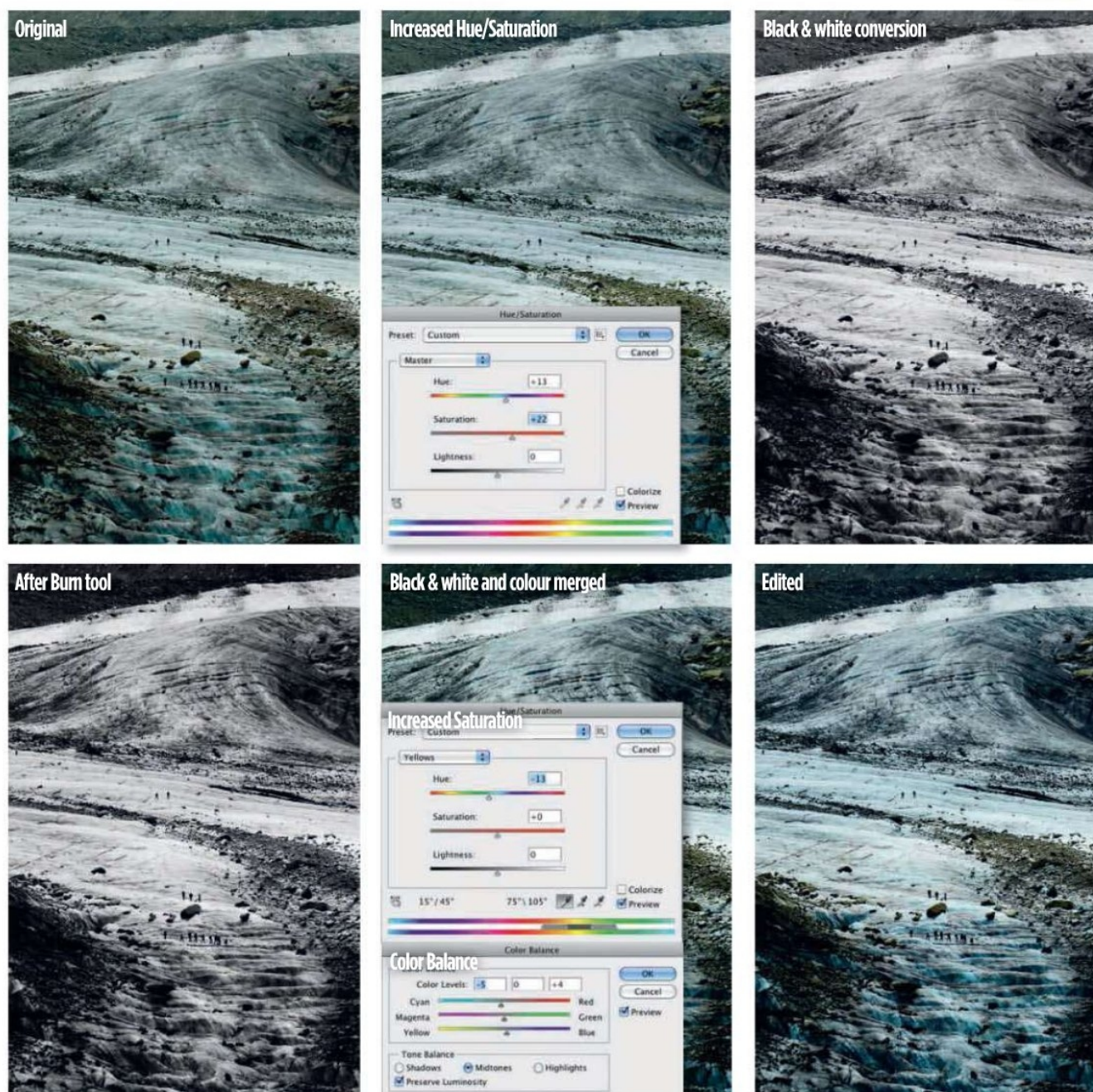
upping the colour saturation and shifting the hue, and while this helped I'm not certain it quite does the trick.

My next experiments centred around getting the greyscale contrast correct. When the picture is turned to black & white via a red/blue channel mix conversion, we get to see the tonal structure of the shot and how those sweeping pathways have been formed. I increased the contrast a bit in Curves, and then used the Burn tool (shadows, 8%) to darken the gravel at the top of the frame as well as the shadow of the bowl at top right. I used the Dodge tool to pick out some of the highlights, copied the whole image, dropped

it back on top of the colour version and set the layer blending to 'Luminance'. Now I have the contrast of the black & white image injected into the colour original.

To fix the colour this time I've increased the saturation, shifted the hue of yellow to reduce the amount of green it was showing, and injected cyan and blue to the shadow and midtone areas. The final is compositionally unchanged from the original, but with the contrast and new colour, the drama of the shapes and flow of the landscape stand out better, and the people on the lower third are more visible. It is still a great shot, and Rik wins my picture of the week prize.

PICTURE
OF THE
WEEK



- ☐ 3 monthly Direct Debit, pay only £18.99 every 3 months saving 42% off the full price of £33.15
- ☐ 2 year subscription (102 issues), pay only £154.99, save 41%
- ☐ 1 year subscription (51 issues), pay only £79.99, save 39%

Your Details:

Mr/Mrs/Ms/Miss: _____ Forename: _____

Surname: _____

If you would like to receive emails from Amateur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via email, please include your email below.

Email: _____

Address: _____

Postcode: _____

Home Tel No.: _____ (inc. area code)

If you would like to receive messages from Amateur Photographer and IPC containing news, special offers, product and service information and, occasionally, take part in our magazine research via your mobile, please include your mobile phone number below.

Mobile No.: _____

Year of Birth: _____

I would like to send a gift to:

Please also fill out 'Your Details' above. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: _____ Forename: _____

Surname: _____

Address: _____

Postcode: _____

If the person receiving the subscription is under 18, please add their year of birth here:

Year of Birth: _____

Choose from 3 easy ways to pay:

1. Pay £18.99 every 3 months by Direct Debit (Complete the Direct Debit form below)
2. I enclose a cheque/International money order made payable to IPC Media Ltd., for the amount of £ _____
3. Please debit £ _____ from my: _____
☐ Visa ☐ Visa Debit ☐ MasterCard ☐ Amex ☐ Maestro (UK only)

Card No: _____ (Maestro only)

Expiry Date: _____ Issue No./Start Date: _____

Signature: _____ Date: _____

(I am over 18)

Instruction to your Bank or Building Society to pay by Direct Debit

For office use only. Originator's reference - 764 221



Name of Bank: _____

Address: _____

Postcode: _____

Account Name: _____

Sort Code: _____ Account No: _____

Please pay IPC Media Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my Bank or Building Society.

Signature: _____ Date: _____

(I am over 18)

Offer only open to new subscribers. Final closing date for all orders is 1st February 2012. Orders purchased as a gift before the 8th December 2011 will begin with the first available issue in January. All gift orders purchased after this date will begin with the first available issue. Orders purchased for yourself will start with the next available issue - please allow up to six weeks for delivery, 8 weeks for overseas orders. *If you supply an email address your order will be acknowledged by email and you will be given the option to request a gift card electronically or by post. If you do not supply an email address you will automatically be sent a postal gift card. All prices are discounted from the full subscription rate advertised in each title, include P&P and are correct at time of going to press. Credit/debit card charges will be taken in sterling. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer only available for delivery to UK addresses. For enquiries and overseas rates call +44 330 3330 233, or email ipcsubs@ipcmedia.co.uk. Amateur Photographer, published by IPC Media Ltd (IPC), will collect your personal information to process your order and to gain a better understanding of our readership. Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from us. IPC may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted. IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching products and services. If you want to receive these messages please tick here. **PRIZE DRAW: A full list of the prize draw terms and conditions is available at www.magazinesdirect.com/prizedraw2012. Booking dates - restrictions apply. Entrants must be over 18. No purchase necessary. Please tick here to enter prize draw only. The prize draw closes on 1st February 2012.

CODE: ASS1

Give more Save more

Great savings when you buy two or more subscriptions. Over 50 top titles to choose from.



Visit: www.magazinesdirect.com
Or call: 0844 848 0848

- ✿ A subscription makes a thoughtful and lasting gift – there's a magazine for everyone!
- ✿ Why not treat yourself?
- ✿ Convenient delivery to you or your recipient
- ✿ Free gift card with every gift subscription received before 8th December*

Plus – Win a five night luxury holiday for two people to Fujairah worth £5,500.**

Le Méridien and Emirates Airline are giving you the chance to win a five night luxury holiday including flights to Dubai for two adults staying at the Le Méridien Al Aqah Beach Resort in Fujairah. You will be automatically entered into the prize draw on purchasing a subscription. For more information about this fantastic prize and for terms and conditions please visit www.magazinesdirect.com/prizedraw2012



For more information about Le Méridien Al Aqah Beach Resort please visit www.lameridien.com/fujairah or Emirates, please visit www.emirates.com/uk respectively



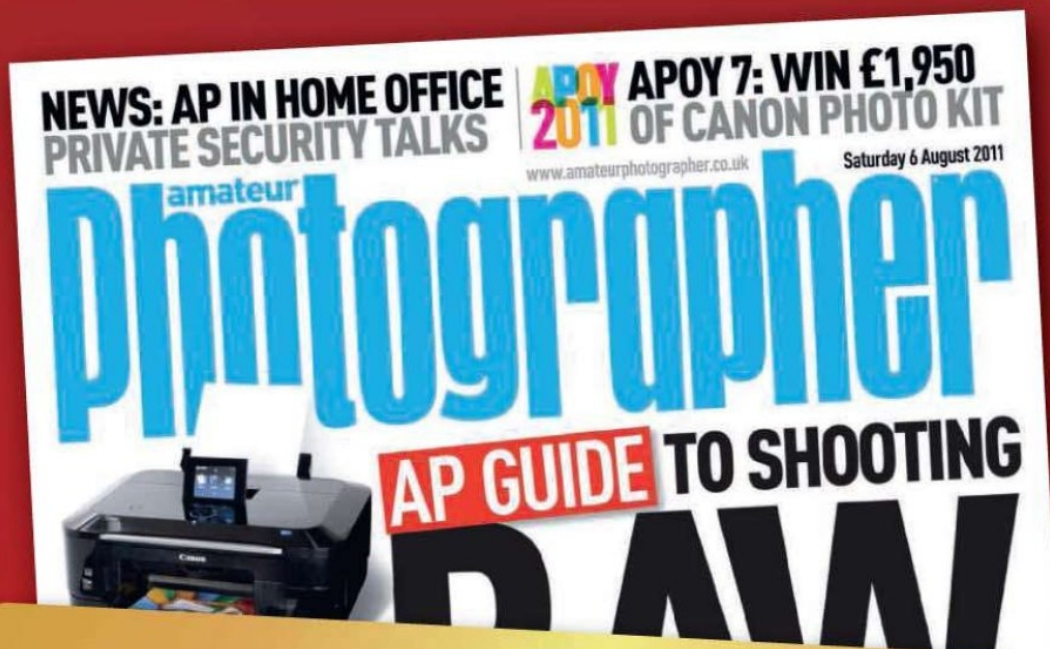
✉ Complete the coupon

opposite and send to:
IPC Media Ltd, FREEPOST SEA 4394,
Haywards Heath, WEST SUSSEX, RH16 3BR
(NO STAMP NEEDED – UK ONLY)

Follow us on twitter
@Magazinesdirect

Like us on facebook
facebook.com/magazinesdirect

Special Christmas Subscription Offer



The perfect Christmas gift for
only £18.99



**Save
42%**



www.magazinesdirect.com/iss2



0844 848 0848

quote code: ASS1

Please have your payment details ready when you call. Open 7 days a week from 8am to 9pm (UK time) **Overseas: +44 (0)330 3330 233**

THE DIRECT DEBIT GUARANTEE: ● This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits ● If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request. ● If an error is made in the payment of your Direct Debit, by IPC Media Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd. asks you to. ● You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Micromuff DSLR microphone wind baffle £12.95

www.johnsons-photopia.co.uk

ANYONE who has recorded video footage outside in a breeze will know how the recorded sound can be affected by wind blowing into the camera's microphone. Professional videographers and filmmakers use external microphones with windshields that protect them from problematic gusts of wind.

The small Micromuff aims to replicate this effect. A small Velcro ring is stuck around a camera's microphone and the Micromuff is then attached. Its long 'acoustic' hairs prevent the wind from blowing into the microphone hole, while allowing other sound through. The Velcro ring can be left on the camera for attaching and detaching the Micromuff when required.

I found the Micromuff worked well, softening loud gusts and preventing them from sounding like thunder on replayed video footage. For the highest possible audio quality, it is best to use a good external microphone and wind shield, but for holiday and social footage the Micromuff can make a big difference. This is a must if you are filming in a windy location. **Richard Sibley**



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Manfrotto 057 carbon-fibre 3-section tripod legs £549.95

www.manfrotto.co.uk

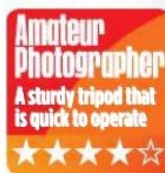
MANFROTTO'S 057 series is the company's most stable and solid tripod range, designed for the professional photographer. There are three-section and four-section versions, both of which come in regular or 'geared' central column types. On test here is the three-section regular type, which offers a maximum capacity of 18kg. This makes the tripod suitable for almost any

professional-level camera and lens combination, and of course smaller models too. Being made of carbon fibre with aluminium castings, the tripod is both lightweight (relative to its size) at 2.8kg, but expensive.

Stability is key here, with the chunky three-section legs having tube diameters of 39.2mm, 34.2mm and 29.2mm, which provides a solid base. Each leg can be angled to 23°, 50° and 75°, the latter of which offers a 220mm minimum height. I like the lock releases on the inside of the legs.

With the aluminium central column fully extended, the maximum reach is 1,800mm, while reversing it for low-level shooting is a simple process of removing the bottom cap and spirit level. Tapping the legs when the tripod is fully extended shows minor wobble looking through the camera's viewfinder, but this is improved a little by lowering the centre column and bottom leg sections.

Manfrotto uses lever locks on its legs, which I find quicker to operate than the twist type. This tripod should satisfy the discerning photographer, although as an overall package I prefer the Vanguard Auctus 323CT, which is slightly cheaper (if a little heavier). **Tim Coleman**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony NEX-7

We test the advanced compact system camera from Sony that could finally be the model photographers have been waiting for.

AP 19 November

Fujifilm FinePix X10

Fuji's advanced compact camera follows the styling of the X100. We put it to the test.

AP 3 December

Sony NEX-5N

The update to the original NEX-5 sees a new 16-million-pixel sensor, 10fps shooting and 1080p HD video.

AP 3 December

Samsung NX200

We look at the 20-million-pixel, APS-C-sensor compact system camera set to challenge the advanced market.

AP 10 December

Canon PowerShot S100

This advanced compact camera features the brand-new Digic 5 processor, 12.1-million-pixel HS sensor and 24mm f/2 lens.

AP 10 December



Manfrotto
Imagine More

**BECOME A CELEBRITY FOR A DAY AT OUR
INTERACTIVE PHOTOLAB**



DISCOVER THE EXCITING RANGE OF
MANFROTTO PHOTO ACCESSORIES

18 – 20 NOVEMBER 2011

in LONDON - Covent Garden Piazza

At Manfrotto we are inviting all photo enthusiasts to join us at our Interactive Photo Lab between the 18th and 20th November 2011 where a team of professional photographers will guide you through a series of fun and exciting photo sets, making you a celebrity for a day!

In addition there will be the chance to see the latest range of Manfrotto photo accessories, take advantage of exclusive promotional offers and also take home a free Manfrotto gift* on the day!

* Whilst stocks last

WWW.MANFROTTO.CO.UK



Manfrotto
Imagine More



Nikon 1 V1

Every now and then a camera comes along that challenges our ability to accept a new concept. The **Nikon 1-series V1** is just such a model, says **Damien Demolder**

Damien Demolder
Editor



NOT ALL Nikon users will admit to wanting a compact system camera, but most acknowledge that a small model with plenty of control, good optics and excellent image quality would be tempting. They have had to endure a decade of being slightly jealous of Canon's PowerShot G series, while Nikon's Coolpix models have failed, until recently, to match up. It depends how you view these things, of course, but you might see the new Nikon 1-series models, the J1 and V1, as cameras to compete with those super compacts rather than the lower end of the F-mount DSLR range. On the other hand, you might just feel a

bit let down that while Samsung and Sony manage small bodies with DSLR controls and densely packed APS-C sensors, your favourite brand seems to have stepped backwards instead of forwards. However good the lenses are and however nicely the 1 cameras are made, they will only be as good as that compact-sized, 10-million-pixel sensor – and 10-million-pixel sensors seem more than a little out of date.

It is quite difficult to get it straight in my head quite who the V1 is aimed at. Nikon claims it targets young couples and early adopters, which rather excludes the traditional AP reader. However, as always, we can ignore what the marketing men say and decide for ourselves whether these tiny cameras have anything to offer those who take their photography a bit more seriously. Nikon says the camera is about the features, not the sensor, but we'll have to see how those features fit with our requirements.

AT A GLANCE

- 10.1 million pixels
- 383g body weight with battery fitted
- 2.7x focal length magnification
- 1440k-dot LCD electronic viewfinder screen
- ISO 100-6400
- Phase and contrast-detection AF systems
- Choice of mechanical and electronic shutter
- Max frame rate of 60fps at full resolution
- Full HD movie
- New powered hotshoe for battery-less external flash unit

FEATURES

The Nikon 1 V1 is a digital interchangeable-lens camera that houses a 10.1-million-pixel, 13.2x8.8mm CMOS sensor capable of producing images up to a maximum size of 3872x2592 pixels in raw and JPEG formats. The camera uses the new Nikon 1 mount, which has a diameter of 40cm. The small diameter of the throat and small sensor size make the camera an ideal target for lens adapters, although currently the only one available is designed to allow the camera to accept Nikon's DSLR F-mount lenses. At the moment, though, the camera needs a recognisable lens fitted before it will operate, so a simple ring adapter won't work.

With this size sensor, marked focal lengths need to be multiplied by a factor of 2.7x to discover the equivalent perspective from a full-frame, or 35mm, system camera.

The camera comes equipped with both electronic and mechanical shutters, and users have the opportunity to choose between them. While both shutter modes offer a maximum opening time of 30secs, the shortest mechanical duration is only a respectable 1/4000sec compared to the 1/16,000sec that the electronic shutter can achieve. In mechanical mode, flash syncs at 1/250sec, or longer, but the electronic shutter requires at least 1/60sec.

It is the electronic shutter that allows the V1 to perform some of its cleverest tricks, which rely on an ability to drive at 10, 30 and 60 frames per second. In normal drive mode, accessed



via use of the regular exposure modes, the maximum rate at which pictures can be captured is a more sedate 5fps. It is the high-speed shooting that Nikon is most proud of, though, and which has been used to create motion snapshot and smart photo selector modes and 60fps continuous shooting. In each of these modes the camera is able to work with full-resolution images because Nikon has used its Expeed 3 processor, which, the company tells us, is more powerful than that used in even its professional DSLRs. Motion snapshot takes a picture as normal, but precedes it with a couple of seconds of movie. The result is a more dramatic entrance to a still, set to jingly music, and is quite effective – though also quite difficult to print. The smart photo selector mode shoots 20 images in very quick and silent succession, and then analyses them to choose the best five for displaying on the rear screen. The idea is to avoid closed eyes spoiling your pictures.

The other aspect of the camera of which Nikon is especially proud is the autofocus system. Combining the usual contrast-detection system of compact cameras with a DSLR-type, phase-detection array embedded in the imaging sensor, the V1, Nikon claims, has the fastest AF in the world. The user has no control over which type of AF system is used, but the camera alternates according to the situation.

Users have the usual selection of exposure modes, as well as a collection of scene settings to work with. Nikon also provides picture styles that allow enhanced colour, and no colour, as well as access to contrast and saturation sliders to customise the default positions. White balance comes in the usual varieties, as does exposure metering alongside a decent enough ISO range of 100–3200.

The V1, being the more advanced model in the range, is equipped with an electronic viewfinder built in to the main structure of the body. This EVF uses a 0.47in chip containing 1.44 million dots and can provide a 100% view of the image to be captured.



BUILD AND HANDLING

Despite its 'advanced' nature, the V1 has few external button controls and dials. DSLR users might initially be a bit distressed and feel access to the principal features and functions is somewhat limited. Altering exposure modes, for example, requires a visit to the main menu screen to find the available options. In reality, though, I suspect that most photographers have a preferred exposure mode that they tend to set and stick to. I set aperture priority and, had I not been testing the camera rather than just using it, I would not have felt the need to seek out the exposure options more than once.

The menu has a memory, so on the pressing of the menu button it returns to the most-recently accessed option, which is quite likely to be close to that which is



Colours are well controlled in the default setting, with moderate saturation

The in-camera black & white mode seems to make most use of the green channel

intended to be changed. I found the modes I most often went in search of were the ISO and white balance settings, which are next to each other and which both take just a few moments to alter. It's true that a direct access button on the rear of the body would make this process a lot quicker, but I suppose this is part of the price we must pay for such a miniaturised body. There are compact cameras that do manage to offer body controls for these settings, but

again we have to take account of the target market Nikon is aiming for – who tend to develop anxiety when shown too much that's technical-looking.

There is a function button at the top of the camera's rear, of the type that is so often customisable to a personal preference, but in this case it is fixed to what Nikon believes is best. In normal stills mode, the function button allows us to choose between mechanical and electronic shutters – an option I suspect few will actually find useful. To offer this as a direct access to ISO, for example, might have been my preference.

If you have ever used a Nikon menu before, that of the V1 will cause no distress, as it is clearly and, for the most part, logically laid out and ordered. There are three screens that deal with shooting, reviewing and camera set-up, and none is very long.

In use, with any of the three lenses currently available, the camera feels well balanced and is very comfortable to hold. While we can appreciate the benefits of its tiny dimensions, there is none of the inconvenience that so often comes with products that have been made smaller than usual. At no point in the test did I feel that Nikon's designers had gone too far. There is a prominent ridge on the front of the body that acts as finger grip and a padded raised platform on the rear for the thumb. Unfortunately, the thumb pad is a little too close to the main mode dial, and I found that without special care when rotating the camera from landscape to portrait orientation, I also often switched it from stills to movie mode as my thumb joint caught hold of the edge of the dial. It becomes frustrating when you go to shoot a still at the perfect moment only to find you are focusing the lens for a movie to be made. Perhaps a small dial lock would solve this.

The rear rocker dial provides quick access to a neat exposure compensation scale,



AF modes and the self-timer. The upper button can be programmed either to lock exposure or focus when pressed, and by default does both. You might expect the external ring of the dial to alter apertures or shutter speeds in priority mode, but in fact it does nothing, giving up this more natural function to an up/down lever marked as the magnifying zoom for playback. It is no inconvenience once you are used to it, but it remained surprising for the duration of the test.

I spent some time determining the best way to ensure the camera was ready to shoot at a moment's notice after a period of inactivity, such as occurs when walking along the street looking for a subject to appear. The camera goes to sleep after a defined time that can be set in the menu, but switching that off so the camera remains active and ready the whole time causes the rear screen to play and the battery to heat as well as drain. The issue came about because, while the camera is quick to start from an off position, it takes a few seconds to come back to life from a deep sleep – something that cost me missed shots. In the end, I made the most of the lens button that extends the zoom and simultaneously activates the body. Switching the camera off completely and defibrillating it back into the world by turning the lens with the button depressed actually proved to be the quickest method – and one that is less complicated than it sounds. The camera appears to have two levels of sleep, the second much deeper than the initial.

My overall impression of the body is of one that is very well made and which is comfortable to hold as well as use. It seems to me that it has been made to be small rather than just being made small – a somewhat fine difference of design.

7/10



METERING

The camera offers the usual three metering options one would expect to find on a full-sized SLR, with a 2mm spot being the finest method of measurement. In use I found the system to be really pretty predictable, which is always a good thing, and it seems to act in a consistent and reliable manner. As with so many cameras, the V1's desire to produce a nice print-ready image shifts it

The matrix metering system needed a +0.6EV boost for this contrasty scene

towards creating files that seem a little light for my liking, and which increase the risks of the burnt-out highlights that are inherent in small sensors. To this end, I quickly made use of the exposure compensation button and dialled between -0.3 and -0.7EV for all but the most obviously backlit subjects. Beyond that, though, the system is not easily fooled and seems to deal very well with all that is thrown at it.

8/10

AUTOFOCUS

Cameras that lack a mirror tend, on the whole, to rely on a system of contrast monitoring via the imaging sensor to drive automatic focusing. While this is the way focusing is managed in practically all compact cameras, as well as compact system cameras, it is a method that lags somewhat behind the phase-detection systems used in DSLRs. Nikon, however, has managed to incorporate a phase-detection system into the sensor of its V1 and J1 models.

Using dedicated pixels in lines across the sensor, the camera is able to switch between contrast- and phase-detection modes according to the lighting conditions. As the sensor is pretty small, the distance between the phase-detection pixels can't be that great, and thus the 'base' of the system is probably somewhat shorter than in a normal SLR. Having 'eyes' closer together makes it more difficult to judge distances, but Nikon is still happy to claim that this is the fastest AF system in the world.

In good conditions, and actually in average conditions, too, I did find that the camera focuses very quickly, but in low light it struggles a bit. The degree of struggle is not unexpected, however, and I think it is fair to say that the V1 AF system works in light levels many



FEATURES IN USE HIGH-SPEED CAPTURE ETC

THE Nikon 1 V1 uses its high-speed capture ability in a number of ways. The most obvious is a 60fps mode that captures each frame in full 10-million-pixel resolution. If this were a normal drive mode, rather than a specific program, it would be more useful. 'Hi' mode disallows access to many creative controls and so is a little limiting. It is also not an easy mode to work in, as Nikon has disabled certain menu options when Hi is selected. If you switch the Hi mode on but realise you need an alternative ISO setting, you have to go back to one of the normal shooting modes to make the adjustment. Hi mode is as happy to work with ISO 100 as it is with ISO 3200, but

it won't let you change between them. Slightly more surprising is that the same is true of the AF modes – to switch from single shot to continuous AF requires moving out of the Hi mode first.

The motion snapshot mode, that records a short burst of slow-mo video before the still, is a great feature to view on the camera. Quite what one does with the clip after I'm not sure. Adobe just breaks the snapshot into a still and a movie, and the only place to play the clips is in the Nikon software. Here the clips can be exported as Mov files, but I'm still not sure what their use is.

The slow-motion movies also look great on the rear screen. They are fun and inspirational to

create, but once again out of the camera their appeal diminishes slightly. Shot at 400fps you really do get an effective slow-mo clip, but at a resolution of 640x240 pixels the clips look noisy and low resolution on screen – and they can't easily be integrated into a normal movie sequence. Slow-motion movies shot at 1200fps are even lower resolution – 320x120 pixels.

The V1 is geared around the existence of these high-speed features and, while they are fun to use, I suspect that actually they won't be exercised very often. When they are dormant the V1 becomes like any other camera, and will be judged on its performance, not its features.

others would not. Subject detection in close-focusing situations can be tricky, and macro focusing is not always straightforward. I found it frustrating at times to see the subject come in and out of focus without the camera being able to lock on, but in reality this is a very small issue. Where the AF system really shines is in its continuous mode, in which it discovers and tracks subjects or shifting distances under the AF point extremely quickly.

8/10

NOISE, SENSITIVITY AND RESOLUTION

That we are working here with fewer pixels than perhaps we might be used to definitely has an impact on the total image quality this camera system is able to produce. I think, though, that when considering the V1 we have to accept from the beginning that we have 10.1 million pixels, and that we have chosen that way of working, and that surely has to alter the way image quality is examined. My job initially is to compare with what already exists in the market, and yours will be to decide whether that suits what you do and whether the price is worth paying for the size and weight of the system.

I have spent quite a lot of time shooting in low light as this is both where my own interest in using the system lies as well as where the system will be tested against its weakest points. In the event, though, the results have turned out well and what we might have remembered from previous 10-million-pixel sensors, even ones larger than this, has moved on in the intervening years. Nikon, already well respected for an ability to reduce noise in high ISO settings, has clearly applied a good deal of expertise to the way it treats the pictures recorded by this camera. While noise is, of course, present and obvious at the higher settings, it never becomes an overriding reason not to adjust the sensitivity beyond ISO 800. I have been quite impressed and my expectations have been at least matched in most cases. Noise reduction is effective.

When studying the images taken by this camera closely, it becomes clear that some fine detail is missing. I am used to cameras that turn grass into carpet when resolution runs out, but that doesn't happen here. There are no active signs of a lack of detail – no blurring or fuzziness – but when you go to look for that detail you'll find that actually it's not there. This was something I noticed in real-world imagery before I examined the results of our lab resolution tests. These tell the same story, but in a more graphic and alarming way – that resolution is actually quite limited. Scoring just about 20 on our resolution chart, the camera is outperformed by some of the top-end compacts, such as the PowerShot G12 and Samsung EX1. There is no obvious appearance of low resolution in normal pictures, but it does rather limit the amount images can be enlarged.

Facts & figures

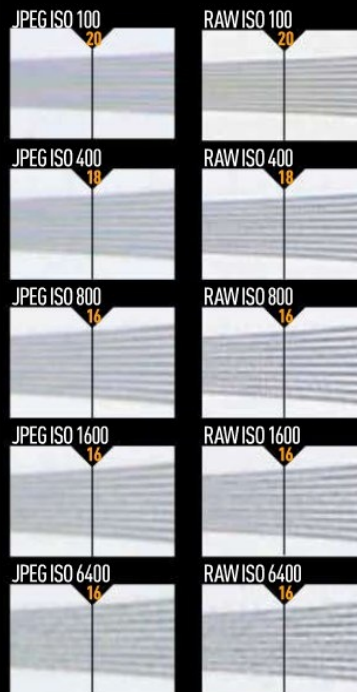


RRP	Around £829 with 10-30mm lens
Street price	Around £829 with 10-30mm lens
Sensor	10.1-million-pixel, 13.2x8.8mm CMOS
Output size	3872x25925 pixels
Focal length mag	2.7x
Lens mount	Nikon 1 mount
File format	JPEG, NEF (raw) 12-bit, MPEG-4
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronic and mechanical options
Shutter speeds	30-1/4000sec (1/16000sec in electronic shutter setting)
Max flash sync	1/250sec (1/60sec in electronic shutter mode)
ISO	ISO 100-3200, expandable to 6400
Exposure modes	Program, aperture priority, shutter priority, manual, auto scene mode selector
Metering system	TTL multi-segment, spot, centre
Exposure comp	±3EV in 1/3 steps
White balance	Auto, 6 presets, custom
White balance bracket	No
Drive mode	Up to 5fps in mechanical mode, 10, 30 or 60fps in Hi
LCD	3in, 921k-dot LCD
Viewfinder type	Electronic viewfinder with 1440k dots
Field of view	100% on LCD and EVF
Dioptr adjustment	-3 to +1
Focusing modes	AF/MF with single shot and continuous AF modes
AF points	135-area, face detection, AF tracking, select, spot
DoF preview	No
Built-in flash	No, hot shoe fitting
Video	Full HD (1080p), 30fps, MPEG-4
External mic	Yes, 3.5mm socket
Memory card	SD/SDHC/SDXC
Power	Rechargeable Li-Ion EN-EL15
Connectivity	Mini HDMI, PC/AV
Weight	383g with battery and card (294g body only)
Dimensions	113x76x43.5mm

Nikon UK Ltd, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932
www.nikon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 10-30mm lens at its sharpest f/8 setting. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Long-exposure noise



Long-exposure noise is well dealt with by the V1, as shown here in this 25sec exposure using ISO 200

FOCAL POINTS

Hotshoe

The camera doesn't have a built-in flash, but via this powered accessory port it accepts the SB-N5 external gun. I suspect the port will be used for other accessories in the future, too

Rear screen

This is a good-sized screen that is easy to view even in bright conditions. Images appear sharp enough that focus can be checked with some degree of certainty

Electronic viewfinder

The V1 has an electronic viewfinder that switches on and off via a sensor at the eyepiece. The screen has a high enough resolution to be very useful, and provides a good idea of colours and contrast

Mode dials

The main features of the camera are controlled from these two dials. The upper dial switches between still, movie and motion snapshot and best shot selector. The lower dial controls more traditional functions



Camera shown actual size

Main menu

The main menu is laid out in almost exactly the way a regular Nikon user would expect. The options are clearly marked and a press to the right takes you to the sub-menus and settings for each feature.

Vibration reduction

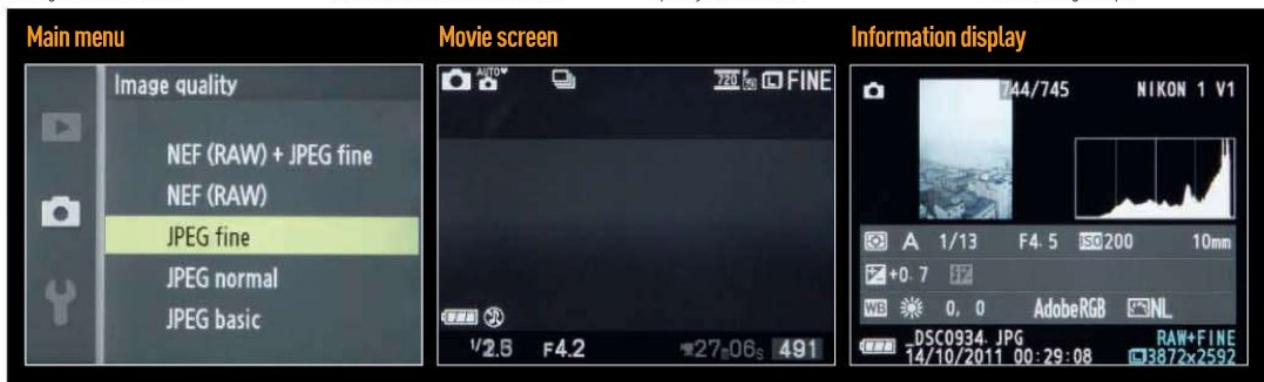
The camera offers three vibration reduction modes – normal, active and off. While the normal setting works very well, I found the active mode a little over-enthusiastic and the cause of shake in some cases.

Movie modes

The movie function of the V1 is quite sophisticated, with a range of metering options, as well as frame sizes and frame rates. The maximum clip duration in best quality is 20 minutes.

Information display

If Nikon is hoping not to scare away the newcomer, let's hope they don't press the display button too many times. The full display has all the information for which a DSLR user might hope.





There is reasonable noise control at ISO 3200, but the 1-series lenses exhibit a lot of barrel distortion



DYNAMIC RANGE

Nikon gives us the benefit in the V1 of its D-Lighting dynamic range optimiser with settings simply for off or active. With active selected, contrast controls in the picture modes are switched off, which makes sense should users try to increase contrast and optimise dynamic range at the same time. The metering system favours a bright image, which in turn damages the chances of recording detail in bright skies and side/backlit areas of the scene.

While we might not expect too much from small pixels, Nikon has got plenty from these ones, and I didn't often lose detail in shadows or highlights. As ISO sensitivities increase it seems shadows are automatically lightened to avoid an almost inevitable emphasis on the contrast between light and dark. I found that while this is well intentioned, I often added contrast back in at the image-processing stage on the computer.

8/10

WHITE BALANCE AND COLOUR

I've been pleased that in a camera designed to impress the masses, Nikon has managed to avoid making colours oversaturated and bold for that instant impact so many manufacturers believe people want. When the white balance is accurate, you'll find the relationships between the colours in pictures are accurate and believable, too. There are no powerful reds and overbearing greens, although should that be desired there are customisable picture modes that will provide them. I spent most of my time shooting with the white balance set to daylight, and in direct sun the setting proved itself. Options for shade and overcast proved not to suit the conditions quite so well, with a dark yellow/cyan cast rather spoiling things. This can be adjusted in-camera with an advanced colour-shift chart where users can add or subtract colours to their heart's content. This seems a somewhat complex and sophisticated piece of software for the masses, but useful to those with an eye,

nonetheless. I was very pleased with how easily and quickly a custom white balance can be made and applied. With the menu selected, a picture is taken of a white or grey object and the process is quickly completed.

8/10

LCD AND VIEWFINDER

A good deal has been made recently about the differences between electronic and optical viewfinders, and in this model Nikon gives us a good chance to investigate some more. While a 1.44-million-dot resolution isn't the highest that exists in an EVF camera, the viewfinder of the V1 proved itself rather nice to work with during this test. It is clear enough and bright, and seems to refresh at a rate that does not induce blur or an especially obvious delay between the action happening in real life and on the screen. In low light there is a bit of drag and the amplified image does appear slightly grainy, but both are preferable to not being able to see what you are taking a picture of.

That the EVF is built in rather than an accessory, as happens quite often in compact system cameras, makes a big difference. Compared to many, the viewfinder seems bold and large, and the experience is a long way from looking down a tunnel. The colours seem to match those of the rear screen well, and while both are somewhat simplified compared to what the eye sees, they are good enough to render a clear idea of what will be captured and the accuracy of the white balance setting in use. One does not quite get the same connection as is possible with a very good optical viewfinder, but those are not as common as people seem to believe and this, I think, makes a more than satisfactory method of viewing the scene.

The camera's rear screen measures a generous 3in across and has a resolution of 921,000 dots, which is just about enough for a meaningful manual-focusing experience. I found it fine to view in bright light and easy on the eye in dark conditions.

9/10

Competition



Pentax Q

TESTED AP 29 OCTOBER 2011



Panasonic Lumix DMC-GF3

TESTED AP 30 JULY 2011

WHAT competes with this camera depends to a large extent on what your main reason for considering it is. If you are looking for a very small body you might also look at the Pentax Q, but that really isn't much of an option at all. Closest in size beyond that are the micro four thirds cameras from Panasonic and Olympus, particularly the Lumix DMC-GF3 and Pen E-PL3. These offer more pixels and a form of handling that might better suit the DSLR user. They are both larger than the V1 and both use lenses that will require more space in the camera bag – but neither can match the shooting rates of this Nikon.

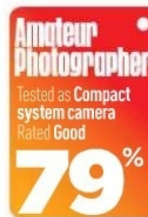
If you are not so bothered about a camera being really small, you could look at any of the other compact system cameras on the market – and there are now plenty. For a combination of small size and high resolution, the Sony NEX-7 might prove hard to beat – but at a higher price.

Verdict

IT IS easy to cite the pixel count of the V1 as a reason not to be impressed, but I have to consider that the 10.1-million population could be the benefit that Nikon claims rather than the disappointment Nikon F users suspect.

In the event I've not been especially bothered by the 'low' pixel count, and while there is a definite undercutting of absolute detail resolution, those printing not larger than A4 will be happy. If that's you, the benefits of the small system can be enjoyed – and it is an enjoyable camera. However, there's a voice in my head whispering that for just a bit more weight and bulk I could be using a camera that allows larger prints, records more fine detail and which will let me crop dramatically if I want to. When I listen to that voice it is much more difficult to remember what the benefits of the V1 are.

It is a fun camera to use, it is truly small and it does have entertaining features, but if image quality is your ultimate aim there are other cameras that will serve your purposes better. Nikon says the camera is about the features, not the sensor, but the high-speed features don't constitute an enduring reason for me to buy. That just leaves the sensor.



	1	2	3	4	5	6	7	8	9	10
FEATURES										
BUILD/HANDLING										
NOISE/RESOLUTION										
DYNAMIC RANGE										
AWB/COLOUR										
METERING										
AUTOFOCUS										
LCD/VIEWFINDER										

Just order £18 or more worth of
Acid-Free Pocket Refills Pages and ...

Claim a Leather Binder Album
ABSOLUTELY FREE!



**The Album where you choose the pages
from over 250 archival pocket refills**

Are you aware of the inherent dangers of digital storage? Each day thousands of treasured images are lost forever and many are never printed. Cameras, computers and electronic backup devices are constantly being outdated, lost, stolen or damaged and formats continue to change and become obsolete.

Used by museums and archivists the Arrowfile System avoids the inherent dangers of digital storage and the loss of treasured images.

The Arrowfile Binder System is unique – It enables you to place a variety of specifically designed loose leaf refill pages into ONE SINGLE ALBUM. Easy to Organise, Use and Maintain, it allows you to break away from the limitations of ordinary Albums and safeguard your images **Past, Present and Future!**

Our **Archival** Pocket Refill Pages are **ACID-FREE** to avoid your photos & collectables deteriorating with varying sized slip-in pockets to suit all your needs.

The Ultimate Archival Organiser



Or Order £34 or more of Acid-Free Refills and claim Double Album Set **ABSOLUTELY FREE!**



1 Pack (10 pages) from only £4.25

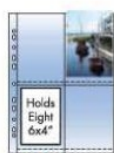
Choose your Arrowfile Crystal Clear Pocket Refill Pages from below

Please ask operator for details of Memo Title Inserts



RA8115C

Negatives



RA8315C

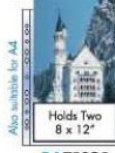
Slides



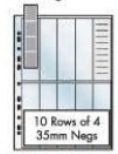
RA8340C



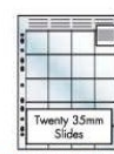
RA3243C



RA7589C



RA435H (£4.99)



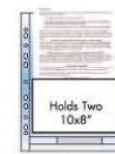
RA926M (£4.99)



RA1410C



RA1520C (£4.99)



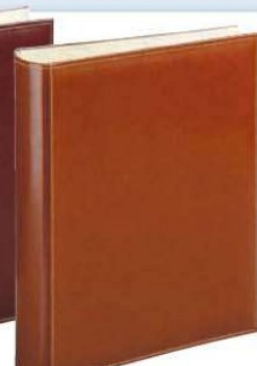
RA9790C (£4.99)

Album Size: 338mm H x 286mm W x 70mm D. Capacity: up to 70 clear Refill Pages per album

*Please note normal P&P applies £5.95



F605 Burgundy Album £21.95



F600 Brown Album £21.95



After 20 years in an Arrowfile Album



After 10 years in an Ordinary Album



KDF600 Double Album Set £63.85

PLUS For All your Other Photographic & Archival Storage Requirements - Slip-in, Traditional, Oversized & Scrapbooking Albums, Portfolios, Fileboxes, Accessories, Insert Card, CD/DVDs, Collectables, Stamps & Coins, Display Cases & Cabinets...



Digital Memory Cards and Cases



Sevilla Nuevo Digital 6 x 4 1/2" Slip-in Album



F1785BRO £9.95

Films, Batteries & Archival CD/DVDs



Jitterbug Dancing Stickmen Photo Holders



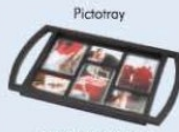
307240 £14.95



Iconic Cities Photoboard Album



FT30LDN £13.95



Library Slip-in Album



F51826GRN £8.95

Large Photo Corners



1302 £9.99



F3310 £24.95

Photo Safe Archival Glue 70g



3298 £6.75



C5866 £27.95

Photo Globes



PL1089 £3.99



CV15 £56.95

Collectable Diecast USB memory stick



DMIN4GB £23.95



Flash Foto Ltd T/A Arrowfile, 134 Churchill House, Stirling Way, WD6 2HP Reg No. 1561035

Call 0800 027 5363 & quote: AP4511
Or go to: www.arrowfile.com/AP4511



ORDER WITHOUT RISK - 100% GUARANTEE

If for any reason you aren't happy with your purchase, send it back within 1 full month for a 100% refund. This does not affect your statutory rights.

PHOTOGRAPHIC SEMINAR SERIES

in association with Amateur Photographer, What Digital Camera and the SPI



LIVING AFRICA PHOTOGRAPHY SEMINAR

With **STEVE BLOOM**, Wednesday 30 November 2011, 6.30pm-8pm

© STEVE BLOOM

Back by popular demand, we are delighted to present an exclusive seminar featuring world-famous travel and wildlife photographer Steve Bloom. Steve is returning to the Blue Fin Building to enthral our readers, taking them on a visual tour of 'Living Africa – the wildlife, people and cultures'. He will talk about the photographic challenges he has faced, with fascinating insights into his work.

These exclusive seminars for up to 90 people are held at the home of *Amateur Photographer* and *What Digital Camera* in the Blue Fin Building, rising above the impressive London skyline.

Tickets are sold on a first-come, first-served basis at £29.99 per head to include a presentation from Steve followed by a Q&A session. A glass of wine will be served afterwards, along with a chance to purchase a signed copy of one of Steve's books. Every delegate will be given a goody bag and a hints & tips sheet to take home.

Members of the teams from *Amateur Photographer* and *What Digital Camera* and will be on hand to chat and answer questions during the break.



HOW TO BOOK YOUR PLACE

EMAIL Spiaadmin@ipcmedia.com with the words 'STEVE BLOOM SEMINAR' in the subject line. Please include your name, address and telephone number.

POST a cheque for £29.99, made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Please include your name, address, email and telephone number.

CALL 020 3148 4326/1 to pay by card.

PLEASE NOTE places are only confirmed upon receipt of payment. Tickets are non-refundable.

Seminar held at the Blue Fin Building, 110 Southwark Street, London SE1 0SU

Supported by



At the heart of the image





ImagingInsurance

The right insurance for YOU?

With a full range of specialist policies for Photographers, Video-makers, Film Processing Labs and everyone involved in Image-making, Imaging makes insurance simple, effective and hassle free.

Imaging strives to give you excellent cover, service, security and value for money.

For a quote or more information
Call Imaging Insurance now on...

01277 243016

Or visit our website...

www.imaginginsurance.co.uk

Imaging Insurance is a trading name licensed to Vantage Insurance Services Limited (VISL) by Niche Insurance Services Limited. VISL is authorised and regulated by the Financial Services Authority. VISL is registered in England, No 3441136. VISL's registered address is: 5th Floor, 41 Eastcheap, London, EC3M 1DT

Imaging Insurance can be contracted at: 2nd Floor, Juniper House, Warley Hill Business Park, Brentwood, CM13 3BE
Tel: 01277 243016, Fax: 0207 6558060, Email: info@imaginginsurance.co.uk



Epson Stylus Photo 1400 vs Canon Pixma iX6550

More and more enthusiasts want to print their images at A3 size, and manufacturers now have a range of printers to suit all needs. **Vincent Oliver** reviews two entry-level models

THE MAINSTREAM photo-printer market used to be dominated by A4 printers. These were relatively affordable and, more importantly, enthusiast digital cameras at the time didn't have good-enough resolution to allow images to be happily enlarged beyond that size. So A3 printing was very much the domain of the professional.

However, as resolution improved and enthusiast DSLRs increasingly featured

'professional' attributes, photographers began looking for printers that could do justice to their photographs. Manufacturers responded to the rising demand and now companies such as Epson and Canon have a range of A3 printers to suit everyone's requirements, both in terms of quality and price. The two entry-level printers tested here are the Epson Stylus Photo 1400 and Canon Pixma iX6550.

The grey and black exterior of the Stylus Photo 1400 dates the Epson, while the iX6550 features Canon's latest Pixma design

CANON PIXMA iX6550

The Canon Pixma iX6550 is a dye-ink printer with five separate ink tanks in black, magenta, cyan, pigment black and yellow. The pigment black is used for text printing only, so in effect this is a four-colour-ink photo printer.

An orange print head cradle needs to be fitted into the printer before operation. Although this is a simple task, I wonder why it couldn't be done at the manufacturing stage. It is, however, reassuring to know that the print heads can be easily changed by the user should they become blocked. The ink tanks look very small for an A3 printer, but are easy to fit in the colour-coded slots and shouldn't cause any problems. However, be aware that ink tanks can be fitted in the wrong compartments.

Setting up and driver installation is an easy process: you can choose either the Easy Install or Custom Install option. The easy option takes about 14mins to complete and will include the on-screen manual, Easy Photo Print application, as well as the printer drivers. As part of the installation process the printer



Canon Pixma iX6550



Canon Pixma iX6550



Epson Stylus Photo 1400



Epson Stylus Photo 1400



Canon's cartridges look small for an A3 printer, but are nicely colour coded for installation, while Epson's inks are also colour coded for ease

The six individual cartridges include yellow, photo black, light cyan, light magenta, cyan and magenta colours. Dye-inks may not have the longevity of pigment inks but, using Epson Premium Glossy Photo Paper, they produce superb vibrant colours. Dye-inks dry almost instantly and should retain their colours for up to 25 years, which is far better than the lifespan for traditionally printed colour photographs.

The printer is well built with a stylish black and silver finish, and is sturdy enough to easily withstand moderate to heavy use. The paper-out tray is a two-stage telescopic tray which, when folded up, doubles as the front cover. At the back of the printer is a three-stage rear media feeder that also doubles as a rear cover. The rear feeder incorporates two rubber pads to prevent large sheets of media slipping. A smooth media guide ensures that paper doesn't slip sideways as it is being drawn into the printer.

Lifting the smoked-grey top-lid gives access to the print head cradle. This is where the six ink cartridges are loaded. Lifting the lid also releases a front panel used for CD/DVD label printing (inkjet-printable CDs/DVDs must be used). A CD/DVD printing tray is included with the printer.

Other features include a PictBridge port, located on the front panel, to allow PictBridge-compatible cameras to print directly without the need for a computer. It takes a brave person, or a superb photographer, to print a sheet of A3+ media



will perform an automatic head-alignment routine, which involves loading a plain A4 sheet and letting the printer take care of the rest. The head alignment ensures that upright lines are not broken when the machine prints in the bi-directional mode.

The shiny black printer has a very small footprint, certainly not a lot bigger than most A4 models. Opening the front flap reveals a three-stage media catcher, which is sufficiently sturdy for the task and has a smooth action when extending. The rear media input tray also has a triple extension that doubles as a top cover. There are no guides on the actual holder, but there is a self-centring media guide that ensures the media stays in the correct position as it is being drawn into the printer.

The two buttons located at the front of the printer are a bright-blue power

While the Epson printer produces slightly warmer skintones, the Canon print is around 1/3 stop darker, with more magenta in its skintones

on/off and eject/cancel printing. The power socket and USB 2.0 port are located at the printer's rear.

The Pixma iX6550's high-gloss, piano-black finish is very impressive, although it might lose its appeal once dust and fingerprints start to appear. The printer is minimalist in both looks and features, which may appeal to the non-technical-minded user.

THE EPSON STYLUS PHOTO 1400

The Epson Stylus Photo 1400 has been around since 2007, which makes it something of a veteran in the world of digital technology. However, don't be too quick to dismiss it as yesterday's model – it still delivers a powerful punch when it comes to photo quality.

The printer uses Epson's Claria dye-inks.

COLOUR CHART



Canon Pixma iX6550

Epson Stylus Photo 1400

On the Epson Stylus Photo 1400, the individual cyan swatch lacks depth, but the colour spectrum shows a smooth transition between the colours. On the Canon Pixma iX6550, the transitions are far less subtle, and between blue and cyan it is more of a step than a blend, with the colours almost posterised

Facts & figures



CANON PIXMA iX6550



EPSON STYLUS PHOTO 1400

RRP	£199	£339.99
Street price	Around £179	Around £290
Max print size	A3+ size	A3+ size
Resolution	9600x2400dpi	5760x1440dpi
Min droplet size	1pl	Variable droplet size to 1.5pl
Print head	FINE print nozzle system	Micro Piezo printhead with 540 nozzles (90 per ink)
Ink system	ChromaLife100+ with 5-colour ink (pigment black, black, cyan, magenta, yellow)	Epson Claria Photographic Ink with 6-colour dye ink (yellow, black, light cyan, light magenta, cyan, magenta)
Consumables	Ink tanks – £11.99 each (£13.99 pigment black)	Ink cartridges – £13.70 each
Interface	USB 2.0	PictBridge, USB 2.0
Dimensions	549x299x159mm (closed)	615x314x223mm (closed); 413x615x803mm (open)
Weight	Approx 7.6kg (without inks)	Approx 11.5kg (without inks)

Canon UK LTD, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk

Epson UK Ltd, Westside, London Road, Hemel Hempstead, Hertfordshire HP3 9TD. Tel: 0871 423 7766. Website: www.epson.co.uk

using PictBridge by just reviewing it on a camera's LCD screen first. I suspect that PictBridge will be the least used feature on any A3 printer.

The printer controls are located on the front of the unit and are simple to understand. The three controls are: cancel print/paper eject; ink warning and power on/off. It makes a nice change to be able to operate a device without having to wade through hefty manuals first. There are two connection ports at the rear for USB and

mains power. A blank plate covers another port, which looks about the same size as a network port.

In the closed-up position the printer has a narrow footprint, which shouldn't take up too much desk space. However, the body curves of this printer may prevent you using the top of the printer as an additional storage space for small boxes of media and other bits and pieces. The newer Epson printers such as the Stylus Photo R3000 have a more useful flat surface.



Canon Pixma iX6550



Epson Stylus Photo 1400

'It takes a brave person, or a superb photographer, to print a sheet of A3+ media using PictBridge from a camera'

PRINT QUALITY

Both the Epson Stylus Photo 1400 and Canon Pixma iX6550 are entry-level printers, so they lack the 'bells and whistles' of some of the more sophisticated and more expensive models. However, this doesn't necessarily mean they have made a compromise on print quality – in fact, far from it.

Using the *Amateur Photographer* colour chart, the Epson Stylus Photo 1400, together with Epson Premium Glossy Photo Paper, has produced a vibrant colour print. The black swatch is solid and has plenty of depth. The cyan swatch lacks colour depth and is probably the weakest colour on this printer. The red swatch has a slight leaning towards orange and the yellow has a hint of lemon. Each colour gradient displays a smooth transition from colour to white with no noticeable banding. This smooth quality will be due to the Micro Piezo print head delivering Ultra Micro Drop 1.5pl droplets of ink. The rainbow strip shows a smooth transition between each colour, although the green is the weak colour.

The Canon Pixma iX6550 print was made on Canon Photo Paper

The Epson print shows more delicate tones on the trunk and in the leaves, while the Canon print has greater overall impact



Pro Platinum PT-101, which has a high-gloss surface. As this is a four-colour ink printer it will be interesting to see how well it handles the gradients. The solid colour swatches display impressive bold colours, with cyan and yellow outstanding but with a red that looks overinked. The colour gradients are very smooth; I wasn't expecting this from a four-ink colour printer. The iX6550 uses 1pl droplets for smooth-looking colour gradients.

Looking at the rainbow swatch, this tells a different story. The transitions between colours cannot be described as subtle. Moving between red, magenta and blue reveals a lack of smoothness. In fact, the effect is almost posterised. The blue colour is a solid mass and the transition to cyan is a step rather than a blend. This can be put down to the lack of the extra coloured inks. Printers mix colours to produce subtle shades and light colours, reducing any stepping effect.

REAL WORLD PHOTOS

For the sample images I have just used the canned profiles on each printer (Printer Manages Colours in Photoshop) and sent the

same files to both printers. No adjustments to the photos were made between printers.

The portrait on page 60 of my two girls Sophie (left) and Elizabeth (right) displays how both printers render skintone. The Epson printer produced warm skintones that closely match what I see on the monitor. The dark areas in Sophie's hair retain sufficient detail, as do the highlight areas. The Canon print is slightly darker by about 1/2 stop in photographic terms, yet still manages to keep detail in the dark areas. The skintones have a leaning towards magenta, which is not a bad thing for portraits as this is more flattering than a lean towards green or cyan.

The black & white photograph (below) demonstrates how each printer renders monochrome. Just in case you are not aware, inkjet printers use a combination of colour inks to make up a grey, and if the profile is slightly out then it can introduce a colour cast. More advanced inkjet printers incorporate light black inks to ensure cast-free black & white photos. Both the Epson and Canon printers suffer from a slight colour cast. The Epson print has a slight leaning towards cyan, while the Canon iX6550 leans slightly towards

VINCENT OLIVER

Vincent runs the website www.photo-i.co.uk and specialises in digital imaging and printing. He also hosts a range of instructional DVDs on photography, printing and scanning

magenta. However, both printers produced a monochrome photo that is more than acceptable. Canon has done an impressive job with just four colours, but don't judge any print until it has fully dried. The black & white print has, direct from the printer, a very heavy magenta cast, which virtually disappears once the print is fully dry.

The autumn scene (page 61) looks impressive from each printer. The Epson print has more delicate tones, especially on the tree trunk and in the yellow leaves. However, the Canon print has greater impact, especially in the red leaves and those on the ground, which may be due to a slight darkening of the Canon print. The small patch of green grass is vibrant in the Canon print and slightly insipid in the Epson version.

Print timings are impressive: a full A4 sheet photo took 1min 43secs on the Canon printer and 59secs on the Epson.

Epson's CD/DVD label printing is a useful feature to have. It will give discs a professional touch when producing a disc of images for an event or wedding, for instance. The PictBridge option may be useful for proofing using 6x4in or A4 media, but for A3+ prints it may be of limited use. **AP**

In the monochrome images below, the Epson leans more towards cyan, while the Canon appears more magenta until completely dry

'Skintones from the Canon printer lean towards magenta, which, for portraits, is more flattering than green or cyan'

Canon Pixma iX6550



Epson Stylus Photo 1400



Verdict

BOTH printers come into this test with a disadvantage. The Stylus Photo 1400 remains the budget model in Epson's range despite being launched in 2007. It is starting to look dated compared to the Canon model, but is still capable of producing high-quality photographs. The Pixma iX6550 is a basic four-colour printer with limited functionality. However, it also doesn't disappoint when it comes to print quality. To get the best from both printers, the companies' own branded premium-quality photo paper should be used.

In terms of functionality and features, the Stylus Photo 1400 has the edge over the Pixma iX6550. However, both printers are more than capable of producing very high-quality photographs and should satisfy most users.

CANON PIXMA iX6550

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
82%										
SPECIFICATION	20/30									
BUILD	18/20									
HANDLING	18/20									
PERFORMANCE	26/30									

EPSON STYLUS PHOTO 1400

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
82%										
SPECIFICATION	25/30									
BUILD	15/20									
HANDLING	16/20									
PERFORMANCE	26/30									

professional inkjet media

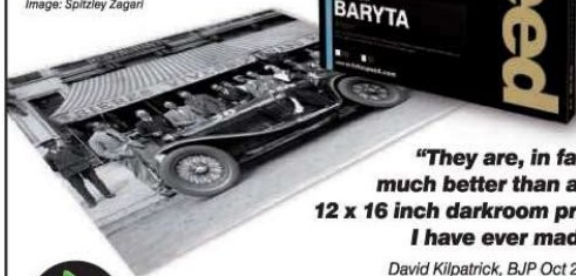
Fotospeed

A NEW PAPER TO SATISFY YOUR DARKROOM CRAVING

Platinum Baryta

Platinum Baryta 300gsm contains Barium Sulphate, which gives a natural base colour and a smooth 'unglazed' glossy finish. The paper keeps the most delicate highlights with smooth transitions and gives the deepest blacks, resulting in a traditional Baryta darkroom look and feel from an inkjet paper.

Image: Spitzley Zagari



**"They are, in fact,
much better than any
12 x 16 inch darkroom print
I have ever made"**

David Kilpatrick, BJP Oct 2010

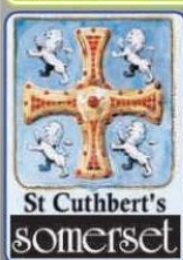


For more information or to find your nearest stockist, please
call us on 01249 714 555 or email sales@fotospeed.com

www.fotospeed.com

www.onlinepaper.co.uk

Fotospeed



We also sell.... Ilford. Innova. Arches. Olmec.

**Award winning papers ..
Next day delivery**

Tel: 01892 771245

Email: sales@onlinepaper.co.uk

Leading paper brands also available as A5 size pre-created
digital fine art cards... starting around just £25 for 50



VANGUARD®
www.vanguardworld.com

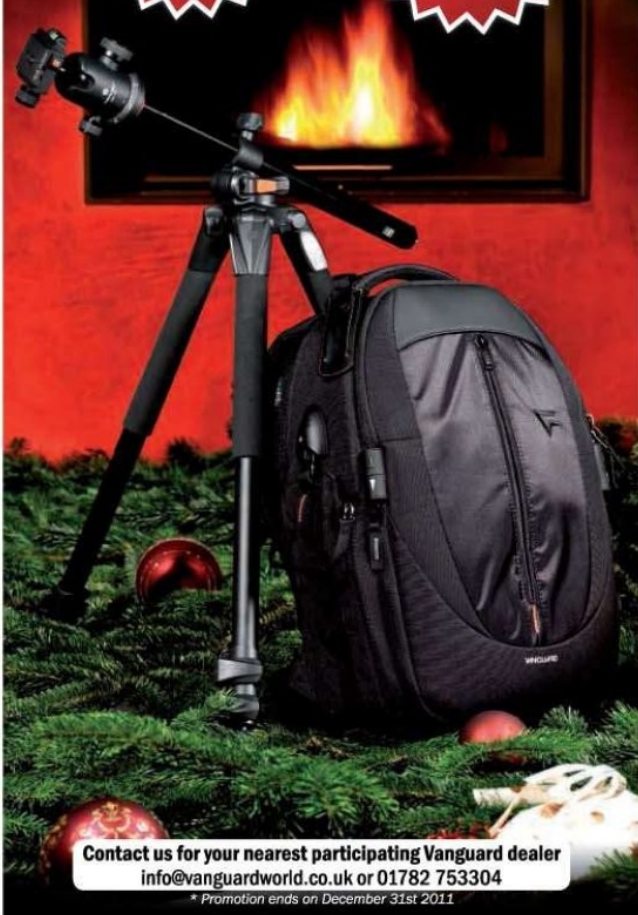
Alta Pro 263AB 100 & UP-Rise 45

Christmas Promotion



**Alta Pro
263AB 100
tripod £499⁹⁹
£149⁹⁹**

**UP-Rise 45
bag £79⁹⁹
£54⁹⁹**



Contact us for your nearest participating Vanguard dealer
info@vanguardworld.co.uk or 01782 753304

* Promotion ends on December 31st 2011

AskAP

Let the AP team answer your photographic queries



SPOT THE DIFFERENCE

Q What is the difference between the innovative new built-in teleconverter on the new Sony Alpha 77, allowing 1.4x or 2x magnification at a lower resolution, and the old-fashioned, much-maligned digital zoom, offering typically 1.5x or 2x magnification at a lower resolution? Perhaps it has something to do with the Alpha 77's price of around £1,149.99! **Tom Campbell**

A As far as I can tell, Tom, your cynicism is justified. The Sony Alpha 77 obtains its focal-length multiplication by effectively cropping the image, which is something you can do yourself in post-processing. The advantage of the digital teleconverter is that the effect is applied to files straight off the camera.

This isn't a new feature. Nikon FX-format DSLRs switch automatically between (virtually) full-frame and a

1.5x DX crop, depending on the lens, and users can select DX or FX from the menu, thereby giving a 1.5x digital zoom.

Perhaps what separates the Alpha 77 from other cameras is its high sensor resolution. Even after a 2x crop you'll still get a very usable 6-million-pixel image, and a 12-million-pixel picture from a 1.4x crop. But I take your point that the camera is not really offering anything more than one could do by cropping in software. **Ian Farrell**

SUB-ZERO PHOTOGRAPHY

Q My girlfriend and I are going on holiday to Iceland this month to photograph the northern lights. I've been searching the internet for tips on how to prevent the cold affecting my camera and have read that I should put the camera body in a plastic bag when I go from cold temperatures to a warm room. However, should I also do this when I go from a warm room to the cold outside and what sort of bag should I use?

I use a Tamron 17-50mm f/2.8 lens on my Sony Alpha 550. Should I be using it at f/2.8 for longish exposures and, if so, how long? What about the ISO sensitivity? I'm worried that when I set this my resulting images will be grainy.

Finally, I've also read that, when focusing manually, I should put a piece of tape on the lens to prevent the focus ring shifting. Do you think this is a good idea and will it leave a mark on the lens?

Dan Taylor

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

A I'm jealous, Dan. It sounds like an amazing trip. You're right to think about the cold as this will have an effect on your equipment. If you can, take at least one spare battery with you as taking pictures in low temperatures will drastically reduce the number of shots you can get from one charge. Store the spares in your pocket to keep them warm. A trick you could try with your main battery is to put it into the camera only as you're about to shoot, though watch out for nasty weather or dusty conditions.

The plastic bag trick is a good way of preventing moisture building up on your Sony Alpha 550 when you bring it in from the cold. Condensation from a warm, humid environment will build up on a cold camera and could do damage, but the humidity can be excluded with an airtight plastic bag, such as those used for food storage. The same doesn't apply, incidentally, when you take a camera from a warm room to the cold environment outside.

When shooting long-exposure landscapes on a tripod, there is really no need to use the lens wide open or shoot at high ISO sensitivities. You will be better off stopping down to smaller apertures for more depth of field and shooting at the camera's base ISO for the best image quality. Experiment with different exposure times (varying the aperture to match) and judge how well you are recording the moving flashes of light in the sky. Do be aware, though, that long exposures and using your review screen will take their toll on battery life, too.

Lastly, I can't think of a reason you'd want to tape the focus barrel of the lens, and you certainly could damage or mark it with gaffer tape. The point of focus shouldn't shift as the shutter is open. **Ian Farrell**

WHAT DIGITAL CAMERA?

Q I am looking to buy either a Nikon D7000 or a Canon EOS 60D. I have read lots of comparison tests between these two cameras, but the twin

f/AQ

Printing: home or lab?

There are two main ways of generating hard copies of photographs: by printing at home on an inkjet or dye-sub printer; and by using a professional lab.

I'm sure we've all had a go at the first of these options. Inkjet printers capable of decent-quality small prints are inexpensive and easy to use, although you'd be wise to keep an eye on day-to-day running costs. Check how much a set of replacement ink cartridges cost as this usually subsidises the cost of the printer itself.

Paying more for your printer gets you

FROM THE AP FORUM

Can Photoshop salvage my slides?

Steveoffhants asks A number of years ago a lab accidentally processed a roll of print film as if it were slide film and presented me with a nicely mounted but muddy-coloured set of (photo positive) images. As I recently came across the slides again, could you tell me if there is anything I could do to undo the damage using Photoshop Elements 9? They were unrepeatable images of a herd of hippos grazing beside a river in Botswana, and I have never seen this behaviour before or since.

BrianWall replies Without seeing a sample, it's hard to tell if anything could be salvaged. Since you have Photoshop, give it a whirl. Work on a duplicate layer and tackle one problem at a time. I'd suggest getting the Levels right first. Create new duplicate layers at intervals so you can backtrack if needed or merge selected areas.

Spinno replies I reckon your best bet would be to aim to produce some nice mono images – the colour might be more difficult, but you could still give it a go. Scan the image with as high a resolution as you dare.

Beejaybee replies Separate out the red, green and blue layers as monochrome images (labelled so you know which is which). Adjust the brightness and contrast so the histograms the same shape and then recombine. Now you should be able to fix the colour saturation and balance reasonably well using the standard tools. Although not as good as if the film were processed correctly, you should get a reasonably faithful rendering.

test in AP (26 February) is the first to state that the Canon wins on high ISO sensitivity performance and build quality. Actually, this is the first article I have seen that has ever given Canon the overall advantage over Nikon. So now I'm confused. Based on most reviews, the Nikon produces less noise and, based purely on the workings of a sensor, should generate less noise in total anyway. **Bryan Symonds**

A These cameras have been tested twice by our technical team – first individually and then in a twin test, and each by different reviewers. I can confirm that both these cameras are of an extremely high standard both in build and performance. The single point between the two was gained by the EOS 60D in the noise, resolution

and sensitivity category, based on a slightly finer resolving power at low ISO values. At higher ISO sensitivities both offer similar noise performance, and due to the high noise at the D7000's extra stop it is of little benefit. In terms of build quality, both feel quite evenly matched and there is only 25g between the weights of the two cameras despite the differences in materials. Although the Nikon's magnesium alloy is undoubtedly stronger, it is unlikely to be put to the test in a consumer camera and the EOS 60D is arguably cheaper for the lack of it – currently selling for £100 less than the D7000. I don't think you will be disappointed with either of these cameras, but overall our tests show a slight advantage of the Canon EOS 60D over the Nikon D7000. **Mat Gallagher**

better image quality, bigger print sizes (an A3 model is a great piece of kit to own) and more features, like the ability to print black & white with grey cartridges.

The other thing to think of is paper. Don't stick to the printer manufacturers' own media as there are some excellent alternatives from third-party manufacturers, such as PermaJet, Fotospeed and Hahnemühle. Choose heavyweight, darkroom-like materials for framing and fine art or thinner, brighter paper for print portfolios. Beware high-gloss media as this will reflect room lights.

While desktop printing gives the photographer lots of control, it can also provide a few problems, such as colour management, paper jams and head cleaning. There is a lot to be said for finding a professional lab that can do this for you. This can be on the high street for large

numbers of small prints, or at a professional photo lab when you want something printed at high quality and large sizes. Such companies make it their business to know everything about making hard copies. You can deliver your file (online or on disc) and collect the finished result later.

When you compare the cost of these two methods of printing, there is not a lot in it. Factor in the cost of an inkjet printer, the paper and the ink cartridges and you'll see that it's usually only a little cheaper than printing through a lab – a difference that can wiped out if you have a few attempts at printing a picture to get it right.

Each of these methods has pros and cons, and eventually the decision comes down to personal preference. But if you are a firm devotee of one method, then I strongly urge you to try the other – you don't know what you are missing. **Ian Farrell**

In next week's AP

On sale Tuesday 15 November

24-PAGE
SUPPLEMENT

DSLR &
SYSTEM
CAMERAS

Photographer
24-page supplement

FREE!

Cameras of 2011 – the ultimate buyers' guide

WILD AT HEART

WILDLIFE

Cathal McNaughton
explains his passion for
wildlife photography

ON TEST

SONY NEX-7: THE SPECIAL ONE?

Mat Gallagher asks if this is
the kit we've all been waiting for

FIRST LOOK

CANON EOS-1D X
Our first impressions of Canon's
new 18MP professional DSLR

ICONS OF PHOTOGRAPHY



OLYMPUS PEN-F
Ivor Matanle on the half-frame
camera that shook the world

Professor
Newman
explains...

Developing in the digital age

AP's photo-science consultant **Professor Bob Newman** examines how a digital camera 'develops' information into a visible image

IN AP 16 April, I looked at the mechanisms a digital camera uses to produce a colour image. This time the topic is the way such information is 'developed' into a visible image. Although this was covered briefly in the previous article, I plan to dig deeper and examine how different 'development' methods work.

In the days of film I used to mess around in a darkroom, discovering the properties of different developers and the way different mixes changed the appearance of the film. However, unlike my predecessor, the illustrious Geoffrey Crawley, I didn't develop my own formulae. You will notice in this article that I have used the word 'developer' for the process of rendering a digital image, and while it's important not to get too carried away with this term, in this context it is quite accurate as different 'developers' can have quite a profound effect on the appearance of the final image.

WHAT IS DIGITAL DEVELOPMENT?

The major processes in 'developing' a digital image are demosaicing and colour mapping, and it is demosaicing on which we'll focus our attention. Fig 1 (below) is taken from the 16 April article and shows the three red, green and blue sub-matrices in a Bayer colour sensor. The task of demosaicing is to take the data emanating from these and combine them to make a set of pixel values with a reading for red, green and blue at each position. Subsequently, those values will be mapped to provide a set of RGB pixels, which provide a convincing rendition of the scene in our final colour space. If the requirement is to have three colour values at each pixel location, then each individual colour channel will contain a greater number of values than the original channel in the raw file. These intermediate values need to be

estimated by interpolation, and it is the difference in the performance of different interpolation schemes that provides the different characteristics of the various 'digital developers'.

For the advanced worker, it is as well to understand the nature of these differences, and under which circumstances to use which 'developer'. What we are looking for are the side effects of the imperfections in interpolation, which generally cover three different aspects of image quality. The first of these are aliasing artefacts, also known as 'false detail', when the pattern of pixel values that the interpolation gives produces the visual impression of something that doesn't appear in the original image. Second are colour artefacts, and the basis of this is that when interpolation has to estimate not just the shade of a pixel but also its colour, sometimes it gets it wrong. Third is grain pattern. One factor that makes demosaicing more difficult is noise in the raw file. Noise is effectively false detail, and the method of demosaicing has to distinguish between noise and true detail. Sometimes it gets it wrong, and then patterns appear in the noise.

COMPARING METHODS

Using synthetic images, it is possible to produce some alarming demosaicing artefacts. Luckily, real images rarely have such severe problems. For this reason, to investigate the performance of the different algorithms I've chosen a real photo, shown in Fig 2 (opposite). This is Stowe Court in Buckinghamshire. The image contains a number of problem areas so far as demosaicing is concerned, and we will look at how different methods handle these.

There are two versions of the image, with one shot at ISO 100 that should have little noise to disrupt the demosaicing process, while the other is shot at ISO 3200 and

will have more noise. The white boxes on the image show the crops, which contain features that highlight the deficiencies of some of the interpolation methods. For example, the steps in front of the house are prone to aliasing, as is the cross-shaped railing in the portico, which also exhibits colour aliasing. The tree's leaves and the grass can be left looking most unnatural by aliasing artefacts, and the brown ivy on the tree trunk contains detail that is easily confused with noise.

The raw file was processed using Raw Therapee (www.rawtherapee.com), an open-source tool that allows the user to select between a number of demosaicing methods. In addition, Dave Coffin's ubiquitous dcrw program (www.cybercom.net) was used to provide a simple 'half-size' conversion, which simply aggregates four pixels (red, blue and two greens) to make a half-size (on an edge) pixel.

The other demosaicing methods are bilinear, which interpolates each of the red, green and blue channels separately, simply estimating the value of the missing pixels by taking an average of the surrounding same colour pixels. Then there is a variable number of gradients (VNG). This method tries to overcome the problem of noise producing bad estimates by computing gradients (rates of change) of pixel value near the pixel to be interpolated. The value of the pixel is estimated in the direction with the lowest gradient (less severe change). Adaptive homogeneity directed (AHD) tries to do a similar thing to VNG, but uses a 'homogeneity' (sameness) metric instead of gradients to determine which surrounding pixels to use for interpolation. Finally, two sophisticated algorithms, DBB (by Jacek Gózdź) and AMaZE (by Emil Martinec) are intended to maximise detail while minimising perceptually problematic artefacts.

CONCLUSIONS

The producers of commercial raw processors do not generally reveal their demosaicing algorithms, although they may be deduced from their properties. For instance, Adobe Camera Raw appears to use a variant of the AHD method. It's a shame these algorithms are not revealed, because it is clear that the demosaicing algorithm can make as much difference to an image as did the choice of chemical developer. The algorithms evaluated here are available in most open source raw converters, and the latest versions, which are DCB and AMaZE, do appear to provide an excellent balance of detail, freedom from perceptually intrusive artefacts and pleasant 'grain' with low exposures.

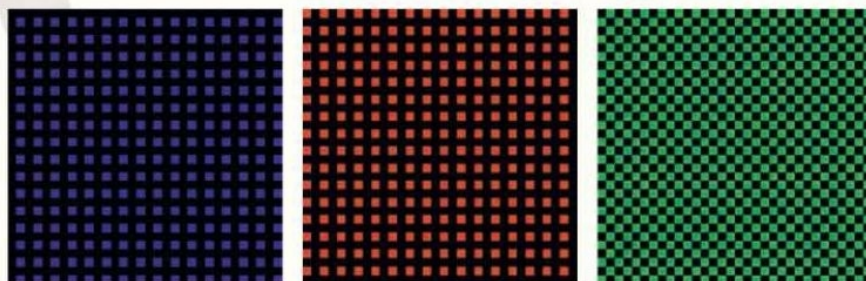


Figure 1 The three sub-matrices in a Bayer colour array. Note that the green matrix has twice the number of pixels as the other two

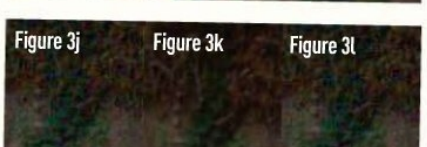
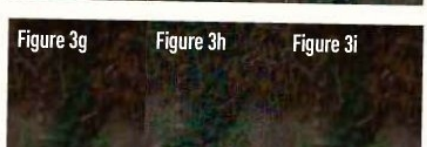
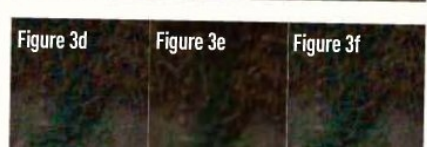


Figure 2 The test scene, Stowe Court. The white boxes are the three crops that will be used to evaluate the different demosaicing techniques

Figure 3a Half-size/ISO 100. Naively one might expect this image to be the most accurate, but it displays bad aliasing both on the steps and in the railings. The half resolution is obvious, as there is colour aliasing on the steps and little detail in the dark ivy

Figure 3b Half-size/ISO 3200. Increasing the amount of noise simply magnifies the problems. There is extensive colour aliasing and very little detail

Figure 3c Bilinear/ISO 100. The doubled detail has helped to relieve some of the problems with the half-size conversion. There is some aliasing in the diagonal rails, and the leaves have an unnatural structure. There is some detail in the ivy

Figure 3d Bilinear/ISO 3200. Obviously, the aliasing is no better than the higher exposure version. The noise has been rendered as intrusive white 'salt' noise

Figure 3e VNG/ISO 100. There are fewer aliasing artefacts in the diagonal rails, although they have colour artefacts, as do the steps. The leaves look a little more natural. Detail is not quite as high as in the bilinear version

Figure 3f VNG/ISO 3200. Again, the high-sensitivity version shows broadly the same characteristics, with the 'salt' noise less intrusive than bilinear

Figure 3g AHD/ISO 100. The colour artefacts have largely gone, although the diagonal rails have some artificial structure and there are unnaturally hard highlights in the leaves and the stone

Figure 3h AHD/ISO 3200. The noise has been rendered as intrusive 'maze' artefacts, which detract a lot from the quality of the image

Figure 3i DCB/ISO 100. This is very similar to AHD, with perhaps less severe artefacts in the rails, and slightly less severe highlights

Figure 3j DCB/ISO 3200. The similarity with AHD doesn't extend as far as the

Figure 2



maze artefacts, which have largely gone. These have been replaced by 'salt' noise, although it is not very intrusive

Figure 3k Amaze/ISO 100. This has slightly more detail, slightly fewer artefacts and more natural highlights. Also, it has the most detail in the dark ivy

Figure 3l At high sensitivity, it is very difficult to distinguish between Amaze and DCB. Like all the others, there are colour effects in the steps at ISO 3200



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

Marketplace

Dealer and Classified Guide

To advertise please call 020 3148 2516 Fax 020 3148 8155 e-mail dave_stone@ipcmedia.com

Index to advertisers

Ace Cameras.....	92	Giotto.....	Cover: iv	Mifsud Photographic.....	70, 82-83
Arrowfile.....	55	Grays of Westminster.....	18-19, 94	Morris Photographic Centre.....	92
CameraWorld.....	84-85	Harrison Cameras.....	89	Niche Insurance Service.....	58
Campkins Camera Centre Ltd.....	93	Interfit Photographic Ltd.....	28	On-linepaper.co.uk Ltd.....	63
Camtech.....	69	Intro 2020 Ltd.....	11, 21	Park Cameras Ltd.....	71-75, Cover: iii
Carmarthen Camera Centre.....	90	Kenro Ltd.....	33, 57	Premier Ink & Photographic.....	80-81
Cash4cameras.....	94	London Camera Exchange Group.....	68	Sony Europe Ltd.....	Cover: ii
Clifton Cameras.....	6	London Camera Exchange (Bath).....	57	SRS Ltd.....	91
Collectable Cameras.....	94	London Camera Exchange (Bristol).....	57	T4 Cameras.....	91
Delkin Europe Ltd.....	46	London Camera Exchange (Southampton).....	34	The Imaging Warehouse Ltd.....	93
Fjordes Photographic Ltd.....	86-87	Manfrotto Distribution Ltd.....	22, 48	Vanguard.....	63
Fotosense Ltd.....	93	Mathers of Lancashire.....	88	Walters Photo-Video.....	90
Fotospeed Distribution.....	63			Warehouse Express.....	41, 76-79
				Classified.....	95-97

Ask the experts at
londoncameraexchange
 28 branches nationwide & online

the **used**
equipment
 specialists

Search our classic & used equipment on-line now at
www.LCEgroup.co.uk or call in to meet the experts at your local LCE

recycle your old DSLR TODAY!
 and offset the value against your new DSLR purchase.
 Your old camera may be worth more than you think when you trade up to the latest Digital SLRs at londoncameraexchange. **Call in for a quote!**

all our used stock online now at:
www.LCEgroup.co.uk or follow us on:

WANTED NOW!

We want your good quality cameras and lenses -
Canon, Bronica, Fuji GS/GW/GX, Hasselblad, Leica, Mamiya,
Minolta, Nikon, Olympus, Panasonic, Pentax, Sony, 5x4, 6x9.

WE BUY FOR CASH

PART EXCHANGE OR COMMISSION SALE

Collection can be arranged.

contact us at info@mifsuds.com or ring 01803 852400



£5299

Pre-ordering NOW! Canon EOS-1D X

The EOS-1D X combines speed with image quality, to create the next generation camera for professionals. Full frame 18 megapixel sensor with Dual "DIGIC 5+" processors sets the standard, and up to 12 frames per second shooting takes it beyond. Features

- 18.1 MP full frame CMOS sensor
- Up to 12fps plus 14fps High speed mode
- 100-51200 ISO, up to H:204800
- 61 point AF system
- 100,000 pixel RGB AE metering
- Full HD 1080p EOS movie
- Dual "DIGIC 5+" processors
- Clear View II 8.11 cm (3.2") 1,040k LCD
- Ethernet port

Part Exchange Welcomed

Mifsuds
.COM

FAMILY RUN SINCE 1954

Mail Order :

01803 852400

Email - info@mifsuds.com

www.mifsuds.com

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

PHONE LINES OPEN

MON - FRI 8am - 7pm,

SAT 9am - 5pm,
SUN 10am - 1pm.

SHOP OPEN

MON - SAT 9am - 5pm,
SUN 10am - 1pm.



Visit our state of the art showroom in West Sussex, less than 15 miles from Brighton
York Road, Victoria Business Park, Burgess Hill, West Sussex, RH15 9TT

Photographic Experts since 1971! - Visit www.ParkCameras.com/40 and celebrate our 40th Anniversary!

Superb Service and Competitive Prices - all at Park Cameras

The NEW Nikon J1 & Nikon V1

Nikon UK has announced a new series of Compact System Cameras. Offering two variants the Nikon J1 and Nikon V1 the latter of which gains an electronic viewfinder.

Featuring an all-new 1" type (13.2mm x 8.8mm) CMOS sensor resulting in a 2.7x crop factor which Nikon refer to as their "CX" format able to capture 10MP images. The Nikon J1 is capable of shooting at up to 10fps thanks to the new hybrid AF or recording 1080i 60 HD Video at the push of a button.

NOW IN STOCK! Visit www.ParkCameras.com/AP or call us on 01444 23 70 60 to place an order.

PROFESSIONAL Dealer
Park Cameras - one of the UK's Leading Professional Dealers

Nikon Lenses		For money saving deals with filters & hoods, visit our website.	
AF-G 10.5mm f/2.8G ED AF DX	£517.00	AF-D 85mm f1.8D	£314.99
AF-D 14mm f/2.8D	£1,249.99	AF-S 85mm f/1.4G	£1,249.99
AF-D 16mm f/2.8D Fisheye	£613.99	AF-S 105mm f/2.8G VR IF-ED	£612.99
AF-D 20mm f/2.8	£469.99	PC-E 85mm f/2.8D ED Micro	£1,399.99
AF-D 24mm f/2.8D	£344.99	AF-DC 105mm f/2.8 Nikkor	£794.99
AF-S 24mm f/1.4G ED Nikkor	£1,603.99	AF-D 135mm f/2.0D	£989.99
PC-E 24mm f/3.5D ED MF	£1,419.99	AF-D 180mm f/2.8 IF ED	£628.99
AF-D 28mm f/2.8	£226.99	AF-D 200mm f/4D IF ED	£1,139.99
AF-S 35mm f/1.4G	£1,394.99	AF-S 200mm f/2.8G ED VR II	£4,334.99
35mm f/1.8 AF Nikkor D	£262.99	AF-S 300mm f/2.8G ED VR II	£4,054.99
40mm f/2.8G AF-S DX Micro	£239.99	AF-S 300mm f/4D IF-ED	£979.99
PC-E 45mm f/2.8D ED Micro	£1,419.99	AF-S 400mm f/2.8G ED VR	£6,749.99
AF 50mm f/1.4D	£239.99	AF-S 500mm f/4G ED VR	£5,869.99
AF-S 50mm f/1.4G	£293.99	AF-S 600mm f/4G ED VR	£7,199.99
AF-D 50mm f/1.8	£112.99	AF-S 10-24mm f/3.5-4.5G DX ED	£667.99
AF-S 50mm f/1.8G	£184.99	AF-S 14-24mm f/2.8G ED	£1,317.99
AF-S 50mm f/2.8G Micro ED	£409.99	AF-S 16-35mm f/4G ED VR	£849.99
AF-S 85mm f/3.5G DX Micro	£413.99	AF-S 16-85mm f/3.5-5.6G ED VR	£449.99



D7000 Body Only £849.99
D7000 + 18-105mm VR £1,049.99

- 16.2 megapixel DX-format CMOS image sensor
- High ISO (100-6400) extendable up to 25600
- Durable design
- 100% viewfinder coverage
- Twin SD memory card slots
- 6 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips

Nikon D5100 Body Price £525.00
D5100 + Case & 8GB Card £554.98
D5100 + 18-55 VR £624.99

Nikon D90 Body Price £499.00
D90 + 18-105mm VR £699.99

Nikon D300s Body Price £1,077.00
D300s + 16-85mm VR £1,583.98
D300s + 18-200mm VR II £1,729.98

Nikon D700 Body Price £1,819.99
D700 + 105mm VR Micro £2,432.98
D700 + 14-24mm ED £3,137.98

Nikon D3s Body Price £3,569.99
Please visit our website for further D3s Deals

Nikon D3x Body Price £5,054.00
Please visit our website for further D3x Deals

Pentax

K-r The new Colour SLR
12 Megapixel stabilised CMOS sensor
High Sensitivity up to ISO 25,600
Continuous shooting 6 fps
HD Video
High resolution 3" LCD Screen
K-r Black +18-55mm £399.00
K-r Black +18-55mm £489.00

Q Now Instock!
The world's smallest, lightest camera body, featuring newly developed Q mount system.
12 MP CMOS sensor
Full HD Video
New range of lenses
Shake reduction system
Visit us in-store or online for our latest low prices.
Save a further £100 with Pentax Cashback!

K-5 Save a further £90 with Pentax Cashback!
16.3 Megapixel stabilised sensor
Weatherproof body with 77 seals
Continuous shooting 7 fps
Full HD Video
Sensitivity range: ISO 80-51,200
K-5 Body Only £749.00
K-5 +18-55mm £799.00

645D Visit us in-store or call us to get 10% discount!
40 million pixels
Low-pass filter-less design
77-segment metering
Weather resistant
Dual SD/SDHC card slots
645D Body Only £8,999.00
645D +55mm f/2.8 £9,995.00

Visit our website to see our range of compact cameras from Pentax, including the Optio S1, Optio WG-1 & Optio WG-1 GPS

Pentax Lenses

14mm f/2.8 DA ED IF SMC	£549.00	55mm f/1.4 SDM DA*	£588.99
15mm f/4 ED AL DA ED AL	£485.00	70mm f/2.4 SMC DA Limited	£399.00
21mm f/3.2 DA ED IF SMC Ltd	£389.99	77mm f/1.8 SMC DA Limited	£776.00
31mm f/1.8 FA SMC Limited	£1,049.00	100mm f/2.8 D FA Macro VR	£478.99
35mm f/2.8 Macro Limited	£204.99	200mm f/2.8 SMC DA* ED SDM	£718.99
35mm f/2.4 SMC DA AL	£133.99	300mm f/4 SMC DA* ED IF SDM	£914.99
40mm f/2.8 DA SMC Limited	£279.00	10-17mm SMC f/3.5-4.5 DA ED	£394.99
43mm f/1.9 SMC FA Limited	£669.00	17-70mm SMC DA f/4 AL IF	£389.99
50mm f/1.4 SMC FA	£299.99	16-45mm f/4 ED AL SMC	£249.00
50mm f/2.8 MACRO DFA SMC	£379.00	16-50mm f/2.8 ED AL IF DA*	£608.99
		50-135mm f/2.8 ED IF SMC DA*	£689.99
		50-200mm f/4-5.6	£95.00
		50-200mm f/4-5.6 ED WR	£120.00
		55-300mm f/4.0-5.8	£274.99
		60-250mm f/4.0 ED IF SDM	£1,019.99

OLYMPUS PEN ELITE CENTRE

Smart, simple, and stunning, PEN is the ultimate cult category. Find out more and choose your preferred PEN body below.

Olympus PEN Mini E-PM1 Olympus PEN Lite E-PL3 Olympus PEN E-P3

E-PL1 Not a compact. Not an SLR. It's a PEN
12.3 Megapixels
Easiest operation with Live Guide and Enhance
HD Movie with Stereo sound
2.7" LCD Screen
E-PL1 Black +14-42mm £249.00
E-PL1 Black Twin Kit £399.00

E-5 Made for the Extreme
12.3 Megapixels
Lightweight, splash-proof magnesium body
Multi-exposure mode
3.0" Swivel LCD Screen
Integrated HD Movie
E-5 Body Only £1,329.00
E-5 +12-60mm £2,229.00

FREE 2GB SD Card and E-System Bag when you purchase any Olympus E-PL1*

Olympus Lenses

8mm f/3.5 ED Fisheye	£719.99	11-22mm f/2.8-3.5	£719.00
25mm f/2.8 Pancake	£199.99	12-60mm f/2.8-4.0 SWD	£899.00
35mm f/3.5 Macro	£199.99	14-42mm f/3.5-5.6 ED	£95.00
50mm f/2.0 ED Macro	£569.00	14-42mm f/3.5-5.6 ED II	£249.99
150mm f/2.0 ED	£1,999.00	14-35mm f/2.0 ED SWD	£1,799.00
300mm f/2.8 ED	£5,695.00	14-54mm f/2.8-3.5 II	£549.00
7-14mm f/4	£1,449.00	18-180mm f/3.5-6.3	£419.00
9-18mm f/4.0-5.6	£479.00	35-100mm f/2.0	£1,999.00
		40-150mm f/4.0-5.6 ED II	£244.99
		50-200mm f/2.8-3.5 SWD	£979.00
		70-300mm f/4.0-5.6 ED	£309.99
		90-250mm f/2.8 ED	£4,699.00
		EC-14 1.4x Tele Converter	£369.00
		EC-20 2x Tele Converter	£389.00



Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com



Phone one of our knowledgeable
 sales advisors available 7days a week

01444 23 70 60

8.45am - 5:45pm & Sunday 10:15 - 4:30

Stay in Touch - Join Us on **Facebook** | Follow us on **Twitter** | Watch us on **YouTube**

For some really great offers, see the clearance section on our website



Panasonic

Panasonic DMC-GF3 + 14-42mm O.I.S



Megapixels	13	HD Video	✓
LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

The LUMIX GF3 is the smallest and lightest interchangeable lens LUMIX G system camera* and designed to help you get more from every moment.

*With a built-in flash, as of date of release

Our Price £379.99

Panasonic DMC-G3 + 14-42mm O.I.S



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

The brand new Lumix G3 features high speed shooting of 20fps at 4 megapixels. Packing all of this into a downsized body at only 11.5cm wide by 4.7 cm deep and weighing only 336g.

Our Price £489.95

Lumix DMC-TZ18

Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



Only £219.00
TZ18 + Panasonic 4GB SD Card
Only £234.98*

Lumix DMC-FZ48

24x Optical Zoom with HD Movie recording offering Active, Creative Photo and Movie



Only £319.99
FZ45 + Panasonic 8GB SD Card
Only £339.98*

Panasonic GH2 + 14-140mm



Megapixels	16.0	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

High speed Live MOS Sensor realizes burst shooting in 16.05-megapixel full resolution at 5 fps with mechanical shutter and even 40 fps in 4-megapixel recording mode. The DMC-GH2 also features fast, accurate Light Speed AF.

Our Price £1,044.99

Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

Our Price £299.00



LUMIX DMC-TZ20

Slim travel camera with 16x Optical Zoom, a 24mm Wide Angle Lens, Full HD Movie, GPS and 3D Photo Mode.

Our Price £239.00

Lumix DMC-FZ100

High Quality photo & Full High Definition Movie with 24x Zoom and O.I.S



Only £359.99
FZ100 + Panasonic 8GB SD Card
Only £379.98*

Lumix DMC-LX5

Capture Creativity with the New LX5 with New High Sensitivity CCD & F2.0 LEICA lens



Only £364.99
FZ100 + Panasonic 8GB SD Card
Only £384.98*

Can't see what you are after??

See our website for hundreds more LOW PRICES

Panasonic in association with Park Cameras, is offering the exclusive opportunity for a customer to win 2 tickets to the RYA (Royal Yachting Association) sailing day with the Skandia Team GBR.

For more information please visit www.ParkCameras.com/Sailing-comp

DMC-FX77

f/2.5 LEICA lens with 24mm ultra wide-angle & 5x optical zoom



Only £229.00
FX77 + 8GB SD Card
Only £249.98*

Panasonic MICRO FOUR THIRDS LENSES

14mm f/2.5 Wide Angle Pancake	£260.00
20mm f/1.7 Pancake ASPH	£274.99
45mm f/2.8 Macro Leica DG	£569.00
7-14mm f/4.0 Asp Lumix G	£999.99
14-140mm Lumix G Vario	£649.99
14-140mm Lumix G (Unboxed)	£599.99
45-200mm f4.0-5.6 O.I.S	£242.99

Panasonic 45-200mm f/4-5.6 Mega O.I.S

Our Price £229.99
SPECIAL OFFER!
 when bought with any G-series camera: £229.99!

SONY make.believe

There is a full range of Sony Digital SLR cameras, lenses and accessories to help every photographer realise their personal creative vision

Translucent Mirror Technology α55

- 16.2 megapixels
- Up to 10fps
- Full HD 1080i Video

a55 + 18-55mm
In stock at £549.99

Translucent Mirror Technology α35

- 16.2 megapixels
- Up to 7fps
- Full HD 1080i Video

NEW & NOW IN STOCK!!

α65

- 24.3 megapixels
- 12 fps burst shooting
- SteadyShot INSIDE

IN STOCK!!
 See web for latest price

NEX-5

- 14.2 megapixels
- MPEG4 720p video
- Sweep Panorama
- 3.0" Tilt-angle LCD

NEX-5 + 18-55mm
In stock from £369.00

NEX-C3

- 16.2 megapixels
- 3D Sweep Panorama
- HD Movie (720p)

NEW & NOW IN STOCK!!

α77

- 24.3 megapixels
- 12 fps burst shooting
- 19 point AF System

IN STOCK!!
 See web for latest price

Sony DSC-HX7
In stock at only £219.00
 SRP £289.99

Sony Bloggie TS20
In stock from £189.99
 Was £229.99

For even more Sony Digital Cameras, Camcorders, Printers and Accessories, please visit us in-store

SAMSUNG

For the latest in Digital Compact Cameras, Digital Camcorders and the latest TV technology including 3D, please visit us in-store or on-line

New & Now in stock!!

Samsung NX11

The new Samsung NX11 offers new ways to create stunning photos with an innovative i-Function lens

- 14.6 Megapixel APS-C Sensor
- New Grip Design
- Interchangeable Lens System
- 3.0" AMOLED Screen
- 720p HD Video Mode

+18-55mm £389.95

NEW & INSTOCK!

Samsung NX200

See the world in 20.3 megapixels. The new NX200 A 20.3 mega-pixel sensor can pick out every speck of every strand of every spot; an ISO setting of 12,800 will take in every tone of every colour (however low the light); an AutoFocus speed of 7 fps/100ms can capture even the fastest-moving subjects on earth.

+18-55mm OIS £699.95

For further details of the extraordinary new NX200's capabilities, see www.ParkCameras.com/AP

FUJIFILM

No matter what kind of photographer you are, Fujifilm have the right digital camera just for you. See the current range on our website, or in our state-of-the-art showroom in Burgess Hill, West Sussex.

FINEPIX X100



- 12.3 megapixel APS-C CMOS sensor
- 23mm fixed focal length lens (equivalent to 35mm on a 35mm camera)
- High quality solid build with classic retro two tone design

NEW LOW PRICE! Now only £849.00
 Visit our state-of-the-art showroom to see the X100 for yourself



X10

- Newly-developed f/2.0 wide-angle and f/2.8 telephoto, bright FUJINON 4x optical manual barrel zoom lens
- Combining a bright optical viewfinder with a wide viewing-angle & a manual barrel lens

Due instock on the 14/11/11
 See website or call a member of our team for more information

FinePix F600 EXR



- 16 megapixel EXR-CMOS sensor with NEW EXR Auto mode and Motion Detection technology
- 15x optical zoom
- GPS Landmark Navigator
- 3.0" LCD screen

Due instock on the 14/11/11
 See website or call a member of our team for more information



Don't forget your memory!

We sell a range of memory cards at varying speeds & capacities, all at LOW PRICES. Please visit www.ParkCameras.com/AP

PARKCameras

KEEPING YOU IN THE PICTURE



Visit our state of the art
showroom in West Sussex, less
than 15 miles from Brighton
York Road, Victoria Business Park,
Burgess Hill, West Sussex, RH15 9TT

Sign up to our **FREE** weekly E-newsletter for the Latest News, Deals and Competitions!

Free Delivery to UK Mainland on Cameras/ Printers/ Scanners!

SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!



Why not take a visit to our
showroom in West Sussex,
bring your own DSLR, and
test out a Sigma lens!

4.5mm f/2.8 EX DC	£586.00
8mm f/3.5 EX DG	£619.99
10mm f/2.8 EX DC	£489.00
15mm f/2.8 EX DG	£499.99
20mm f/1.8 EX DG	£539.99
24mm f/1.8 EX DG	£449.99
28mm f/1.8 EX DG	£369.99
30mm f/1.4 EX DC HSM	£379.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£759.00
105mm f/2.8 EX DG OS HSM NEW	£699.00
150mm f/2.8 EX DG OS HSM NEW	£849.99
300mm f/2.8 APO EX DG	£2,239.00
500mm f/4.5 APO EX DG	£3,849.99
800mm f/5.6 APO EX DG	£4,349.99
8-16mm f/4-5.6 EX DC HSM	£549.00
10-20mm f/4-5.6 EX DC HSM	£429.00
10-20mm f/3.5 EX DC HSM	£499.00
12-24mm f/4.5-5.6 EX DG HSM (Canon)	£399.99
12-24mm f/4.5-5.6 EX DG HSM II NEW	See Web
17-50mm f/2.8 EX DC OS HSM	£549.99
17-70mm f/2.8-4 DC Macro OS	£339.99
18-50mm f/2.8-4.5 DC OS HSM	£179.99
18-125mm f/3.8-5.6 DC OS HSM	£253.99
18-200mm f/3.5-6.3 DC	£189.99
18-200mm f/3.5-6.3 DC OS	£289.99
18-200mm f/3.5-6.3 DC OS Mk II	SEE WEB

18-250mm f/3.5-6.3 DC OS HSM	£399.00
24-70mm f/2.8 EX DG HSM	£639.00
50-150mm f/2.8 APO EX DC HSM II	£599.99
50-150mm f/2.8 EX DC APO OS HSM NEW	See Web
50-200mm f/4-5.6 DC OS HSM	£179.99
50-500mm f/4.5-6.3 EX DG HSM	£1,269.00
50-500mm f/5-6.3 DG OS HSM	£1,199.99
70-200mm f/2.8 EX DG Macro HSM II	£569.99
70-200mm f/2.8 EX DG OS HSM	£999.00
70-300mm f/4-5.6 DG Macro	£126.99
70-300mm f/4-5.6 APO DG Macro	£179.99
70-300mm f/4-5.6 DG OS	£299.00
100-300mm f/4 EX DG Sony Fit	£399.99
120-300mm f/2.8 EX DG OS HSM NEW	£2,099.00
120-400mm f/4.5-5.6 DG OS HSM	£759.00
150-500mm f/5-6.3 DG OS HSM	£849.00
200-500mm f/2.8 EX DG	£12,999.00
300-800mm f/5.6 EX DG HSM	£5,499.99
1.4x EX DG APO Teleconverter	£199.99
2x EX DG APO Teleconverter	£234.99

SIGMA 3
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigma-imaging-uk.com/warranty

Sigma DP2s



The Sigma DP2 is a full spec compact digital camera with all the power of a DSLR

See web for details

Sigma DP2x



The new Sigma DP2x incorporates AFE (Analog Front End) and faster autofocus

Our Price £399.99

Sigma SD15



Digital SLR with Full-colour-capture direct image sensor

Our Price £599.99*

Sigma SD1



The SD1 is Sigma's flagship DSLR, adopting a solid magnesium alloy body and O-ring sealing

See web for full details

SIGMA FLASHGUNS



Sigma EF 530 Super DG - Canon Nikon Pentax	£199.99
Sigma EF 530 Super DG - Sony Minolta Sigma	£199.99
Sigma EF 530 ST DG - Canon Sony Pentax	£129.99
Sigma EF 530 Super DG - Canon Nikon Pentax	£209.99
Sigma EF 610 DG ST - Canon Nikon Pentax Sony	£129.99
Sigma EF 610 DG Super - Canon Nikon Pentax Sony	£199.99
Sigma EM 140 DG Macro - Canon Nikon Pentax Sony	£319.99

Tokina
AT-X 35mm f/2.8 Macro £394.99
AT-X 100mm f/2.8 Macro £379.99
AT-X 10-17mm f/3.5-4.5 DX £509.99
AT-X 11-16mm f/2.8 Pro £544.99
AT-X 12-24mm f/4 II £549.99
AT-X 16-28mm f/2.8 FX £794.99
AT-X 16.5-135mm f/3.5-5.6 £599.99
T-X Pro 50-135mm f/2.8 £599.99
AT-X 80-400mm f/4.5-5.6 D £599.99
See our website for money saving offers with filters

Kenko
An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens.
1.4x MC4 DGX £119.99
2.0x MC7 DGX £149.99
AF 2x Pro 300 DG Conv. £199.99
AF 3x Pro 300 DG Conv. £189.99
DG Tube Set 36+20+12 £139.99

TAMRON
Authorised Tamron Super Stockist
60mm f/2 Di II LD (IF) Macro £354.99
90mm f/2.8 Di Macro 1:1 £348.99
180mm f/3.5 Di LD (IF) Macro £713.99
10-24mm f/3.5-4.5 Di II LD £369.99
17-50mm f/2.8 XR Di II LD £298.99
17-50mm f/2.8 VC XR Di II LD £344.99
18-200mm f/3.5-6.3 XR Di II £169.00
18-270mm f/3.5-6.3 Di VC £499.00
28-75mm f/2.8 XR Di LD (IF) £357.99
28-200mm f/3.8-5.6 XR Di £239.99
28-300mm f/3.5-5.6 XR Di £318.99
28-300mm f/3.5-5.6 XR Di VC £318.99
55-200mm f/4-5.6 Di II LD (C) £124.99
70-200mm f/2.8 Di LD (IF) £629.99
70-300mm f/4-5.6 Di LD £132.99
70-300mm f/4-5.6 Di VC USD £353.99
200-500mm f/5-6.3 Di LD (IF) £849.99

HOYA
All filters at special prices. Please quote this advert when ordering.
52mm UV(C) Digital HMC £15.99
52mm Circular Polarizing £54.99
52mm SHMC Pro 1-D UV £38.99
52mm HD Digital UV (0) £44.49
52mm HD Digital Circular Pol. £98.99
55mm UV(C) Digital HMC £17.49
55mm SHMC Pro 1-D UV £41.49
55mm SHMC Pro 1-D UV C.P. £49.99
55mm HD Digital UV (0) £48.00
55mm HD Digital Circular Pol. £99.99
58mm UV(C) Digital HMC £19.49
58mm SHMC Pro 1-D UV £44.49
58mm SHMC Pro 1-D UV C.P. £49.99
58mm HD Digital UV (0) £39.99
58mm HD Digital PL-CIR £100.99
62mm UV(C) Digital HMC £19.99
62mm SHMC Pro 1-D UV £49.99
62mm SHMC Pro 1-D UV C.P. £71.99
62mm HD Digital UV (0) £119.99
62mm HD Digital Circular Pol. £168.99

Wacom
Graphics Tablets
Bamboo Touch £45.95
Bamboo Pen & Touch £69.95
Bamboo Fun Small £81.95
Bamboo Fun Medium £152.95
Intuos4 Small (A6 Wide) £169.00
Intuos4 Medium (A5 Wide) £299.00
Intuos4 Large (A4 Wide) £399.00

marumi
Flashguns
DRF14C Ring Flash - Canon £119.95
DRF14N Ring Flash - Nikon £119.95
DRF14N Ring Flash - Sony £119.95

Nissin
Di28 (Canon / Nikon) £39.99
Di466 (Canon / Nikon) £81.99
Di466 (Four Thirds - White) £81.99
Di466 (Four Thirds - Black) £81.99
Di622 Mk II (Canon / Nikon) £129.99
Di622 Mk II (Sony) £129.99
Di866 Mk II (Canon / Nikon) £229.99
Di866 Mk II (Sony) £229.99
SC-01 Universal Shoe Cord £44.99
Nissin Di622 Mark II £129.99
• 3 Wireless Modes
• GN44 (ISO 100, 105mm)
• E-TTL II (Canon) • TTL (Nikon)
NEW!! Nissin Di866 Mark II £229.99
• For use with Sony
• GN60 (ISO 100, 105mm)
• Manual Power Ratio of 8 levels

BOWENS
pro line
elinchrom
Please visit our website or showroom & studio facility to see the very latest studio lighting equipment!
Learn how to get the best from your gear with our School of Photography Courses available through 2011!

ARCHOS
We now stock the slim and light Android Internet Tablets from Archos! Please visit our website to see the range.
Adobe Photoshop Elements 10.0 (Win / Mac) £74.99
Adobe Premier Elements 9.0 (Win / Mac) £44.99
Adobe Photoshop CS5 See Web
Lightroom 2.0 Upgrade (Windows / Mac) (3) £44.00
Adobe Lightroom 3.0 (Windows / Mac) £219.00
Lightroom 3.0 Upgrade (Windows / Mac) £75.99
See www.ParkCameras.com for Student Editions

Can't see what you are after??
See our website for thousands more products
USED EQUIPMENT AT
Updated Daily
PARKCameras
Leica X1 Steel Gray Our Price £949.00
Pentax K200 + 18-55mm Our Price £309.00
Nikon D5000 Body Only £319.99
Nikon 24-120mm f/3.5-5.6 £449.00
Nikon 55-200mm DX £110.00
Nikon 18-105mm VR £115.00
Canon EF 70-300mm DO IS £720.00
Sigma 50-500mm (Canon) £399.00
Sigma 17-35mm (Canon) £150.00
Leica D-Lux 4 £339.00

Part Exchange Welcome!!

Revitalise your photographic kit by part exchanging your old equipment against the very latest photographic technology.



Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com



Phone one of our knowledgeable
 sales advisors available 7days a week

01444 23 70 60

8.45am - 5:45pm & Sunday 10:15 - 4:30

Visit www.ParkCameras.com/Training for the latest Courses and Workshops in 2011

Please visit our website for a whole range of tripods & monopods



Manfrotto
 Imagine More

**Manfrotto 055 CXPRO4
 Carbon Fibre Tripod**

Combine pro performance
 with great design

Our Price £249.95

SRP £349.95



Manfrotto 055XDB

Classic 3 section Manfrotto
 055, with professional build
 quality and excellent value

Our Price £89.95

SRP £129.95



Manfrotto 681B Monopod

Robust three-section Monopod
 featuring sure rubber grip, wrist
 strap & quick action lever leg lock

Our Price £44.95

SRP £59.95

Manfrotto 804 RC2 Head

3 Way Tilt and Pan head, the perfect
 partner to your mobile tripod kit

Our Price £54.95

SRP £119.95



MANFROTTO 055 TRIPODS

055XDB Black	£89.95
055X PROB	£129.95
055CXPRO3 CF 3 Section	£249.99
055CXPRO4 4 CF Section	£249.95

MANFROTTO 190 TRIPODS

190X PROB Pro Aluminium	£104.95
190CXPRO3 - 3 Section CF	£219.95
190CXPRO4 Carbon Fibre	£229.95

MANFROTTO HEADS

GEARED

410 Junior Geared Head	£159.00
405 Pro Geared Head	£349.95

THREE-WAY

056 3D Junior Head	£24.95
804RC2 Basic Pan Tilt with QR	£94.95
391RC2 Junior Pan & Tilt	£49.95
460MG 3D Magnesium Head	£39.95



GIOTTO

Giottos MTL9261B + 5011

Medium duty aluminium
 tripod - supplied with head

Our Price £99.99

SRP £123.95



Giottos MH1300-621 Series II

Ball Head with Quick Release
 Position your camera with
 ultimate precision

Our Price £84.95

SRP £98.95



**Giottos Vitruvian VGRN9225
 with MH5310-630 Head**

Lightweight and compact tripod
 & monopod - all in one!

Our Price £199.95

SRP £202.50



**Giottos Vitruvian VGRN8225
 with MH5310-630 Head**

Lightweight and compact tripod
 & monopod - all in one!

Our Price £349.95

SRP £326.50



GIOTTOS TRIPODS KITS

GTMTL9351B + MH5011	£119.95
GTMTL9361B + MH5001	£119.99
Vitruvian VGRN9225+MH5310	£145.00
Vitruvian VGRN8225+MH5310	£229.95

ALUMINUM TRIPODS

MTL9251B 3 Section	£79.95
MTL9271B 3 Section	£103.95
MTL9351B 3 Section	£84.95

CARBON FIBRE TRIPODS

MTL8351B 3 Section	£178.95
MTL8350B 4 Section	£188.95
MTL8360B 4 Section	£199.95
MTL8361B 3 Section	£189.95

The thought process that goes into purchasing a tripod is just as important as any other product being added to your photographic kit. The flexibility that your tripod affords you in terms of weight, load capability, head type and even its ability to convert into a monopod are all vital considerations, ensuring that when put to the test, your chosen tripod won't let you down.



SLIK

**Slik Pro 624CF II
 Carbon Fibre Legs**

Professional carbon fibre tripod
 with 4 section legs.

Our Price £169.99

SRP £306.37



Velbon

Velbon Sherpa 200R Tripod

General purpose tripod with
 extending to 162cm, weighing 2kg

Our Price £79.00

SRP £183.82



**GITZO 5 STAR
 DEALER**

**Gitzo GT3531 Mountaineer
 Series 3 Carbon Fibre**

Lightweight all-in-one
 tripod with head

Our Price £609.95

SRP £679.95



SLIK TRIPODS

Mini Pro III (B+S Head)	£19.99
F153 Tripod + Case	£41.76
Sprint Mini II GM	£40.00
Pro 340DX Complete	£109.99
Master Classic	£119.99
Sprint Pro II 3WAY GM	£69.99
Pro 500DX Complete	£119.99
Pro 700DX Complete	£119.99
Pro 724 CF C/F Legs	£189.99
Pro 723 AF Complete	£259.99

SLIK HEADS

Master Classic A2036E	£60.00
SH-704E 3-Way Q/R	£55.99
Ball Head 800	£81.99
SH-807E 3-Way Q/R	£101.99

SLIK MONOPODS

Monopod 350 EX	£39.00
Monopod 350 AF	£79.99
Slik Pro Pod 600	£49.99

TRIPODS

Mini 2 Tripod + B&S Head	£24.99
CX-440 Tripod	£46.97
CX-300 Tripod	£42.78
C-600 Video Tripod	£69.99
C-500 Video Tripod	£55.99
Ultra Maxi M Tripod	£69.99
Ultra Maxi L	£70.99
Ultra Luxi M	£96.99
DV-7000 Video Tripod	£96.99
GEO E440L C/Fibre	£179.99
GEO E530 C/Fibre	£189.99

Our Price

Our Price

GEO E540L C/Fibre	£213.99
GEO E640 C/Fibre	£224.99

VELBON MONOPODS

Ultra Stick M50	£28.00
UP-400DX	£39.62
Ultra Stick L50	£29.99

VELBON HEADS

PHD-31Q 3-Way + QR	£24.99
QHD-51Q Ball & Socket	£39.99

GITZO TRIPODS

GT3340L Alum.	£419.95
GT2531 Tripod	£509.95
GT2541 Tripod	£554.95
GT2541EX S2 6x	£534.95
GT2540LLVL	£624.95
GK1380VQR Vintage	£619.95
GK2380VQR Vintage	£684.95
GK1581OT	£889.95

GITZO HEADS

G1077M Centre Ball	£69.95
G1177M Centre Ball	£84.95
G2180 Fluid Head QR	£179.95
GH1780QR Centre Ball	£199.95
GH2780QR Centre Ball	£274.95
GH3780 Centre Ball	£249.95
GH5380SQR Systematic	£314.95
GH2750 Off Centre Ball	£169.95

TRY BEFORE YOU BUY!

Visit our state-of-the-art showroom and see the full range of tripods, monopods and accessories
 which you can test out on your own equipment in our store.

Off Camera Flash (Strobe) Workshop with Ian Pack - 9/12/11 - £99.99

Join renowned photographer Ian Pack on this day long workshop. Please visit www.ParkCameras.com/Training for details.





wex

photographic
warehouse express

Voted Best Online Retailer 2002-2011
and Best Specialist Retailer 2010-2011

PROFESSIONAL Dealer



Nikon 1: V1 From **£829**

V1: White or Black
NEW! V1 + 10-30mm **£829**
NEW! V1 + 10mm **£879**
NEW! V1 + 10-30mm + 30-110mm **£979**
J1: White, Red, Silver or Black
NEW! J1 + 10-30mm **£549**
NEW! J1 + 10mm **£599**
NEW! J1 + 10-30mm + 30-110mm **£699**



D3100 Body **£369**

D3100 + 18-55mm f3.5-5.6 G AF-S DX VR **£429**
D3100 + 18-55mm f3.5-5.6 G AF-S DX VR + 55-200mm f4.5-5.6 G AF-S DX IF-ED VR **£612.90**

CUSTOMER REVIEW: D3100 + 18-55mm VR
★★★★★ 'A Superb, entry level DSLR' *Bullwinkle - Essex*



D90 From **£499**

D90 Body **£499**
D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR **£658**

CUSTOMER REVIEW: D90 + 18-105mm VR
★★★★★ 'Most fun I have had with a camera in years' *Craig - Essex*



D5100 From **£525**

D5100 Body RRP £669.99 **£525**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 **£596**
D5100 + 18-55mm + 55-200mm **£782.99**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile' *Lionheart - Surrey*



D7000 From **£799**

D7000 Body RRP £1099.99 **£799**
D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £1299.99 **£965**
D7000 RECOMMENDED ACCESSORY: Nikon MB-D11 Battery Grip **£249**

CUSTOMER REVIEW: D7000 + 18-105mm VR
★★★★★ 'Amazing results with high ISOs' *Jeffrey - West Sussex*



D300s From **£1099**

D300s Body RRP £1499.99 **£1099**
Nikon Capture NX2 **£132.99**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

CUSTOMER REVIEW: D300s + 18-85mm VR
★★★★★ 'The perfect combo for a Prosumer' *Robin - Bristol*



D700 From **£1899**

D700 Body RRP £2247.99 **£1899**
Nikon Camera Control Pro 2 Remotely control most functions of Nikon DSLRs from a computer via USB or Wireless Transmitter **£136.99**

CUSTOMER REVIEW: D700 Body
★★★★★ 'Terrific Full-Frame DSLR' *Richard D300 - North Wales*



D3s Body **£3577**

D3s Body RRP £4199 **£3577**

CUSTOMER REVIEW: D3s Body
★★★★★ 'Superb Pro-Camera' *WorcesterWeddings - Worcester*



D3x Body **£5054**

D3x Body RRP £5054 **£5054**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' *PeterHogreath - Kent*

SONY



NEX-5 From **£409**

NEX-5 + 16mm f2.8 Pancake **£409**
NEX-5 + 18-55mm f3.5-5.6 OSS **£429**

NEX-5N Silver or Black **£589**
NEX-5N + 18-55mm (Silver or Black) **£649**
NEX-7 Black **£789**
NEW! NEX-7 Body (Black) **£998**
NEW! NEX-7 + 18-55mm (Black) **£1128**



NEX-C3 From **£419**

NEX-C3 + 18-55mm **£419**
NEX-C3 + 16mm + 18-55mm **£469 Inc Cashback***

A900 Body **£2189.99**
A900 + 14-42mm f2.5 ASPH MEGA OIS **£488.95**
A900 + 14-42mm f2.5 ASPH MEGA OIS **£488.95**
A900 + 14-42mm f2.5 ASPH MEGA OIS **£488.95**



A35 DSLT From **£379**

A35 Body **£379**
A35 + 18-55mm **£444**
A35 + 18-55mm **£444**

PRE-ORDER NOW...
NEW! A65 Body **£799**
NEW! A65 + 18-55mm **£879**
NEW! A77 Body **£1149**
NEW! A77 + 16-50mm **£1669**

Panasonic



G3 From **£464.95**

G3 Body (Black) **£464.95**
G3 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£488.95**

GH2 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£719**
GH2 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£719**
GH2 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£719**



G10 From **£464.95**

G10 Body (Black) **£464.95**
G10 + 14-42mm f3.5-5.6 ASPH MEGA OIS **£488.95**

GF2 + 14mm f2.5 ASPH + 14-42mm f3.5-5.6 ASP MEGA OIS (Black) **£549**
G SERIES RECOMMENDED ACCESSORY: Panasonic DMW-MA1 - Four Thirds Lens Mount Adaptor **£130.99**

OLYMPUS



E-P3 Body **£674**

PRE-ORDER NOW
E-P3 + 14-42mm f3.5-5.6 ED **£749**
E-P3 + 17mm f2.8 Pancake **£749**

E-P3 + 14-42mm f3.5-5.6 ED + 40-150mm f4.0-5.6 ED **£894**
E-P3 + 14-150mm f4.0-5.6 ED **£719**
E-P3 + 14-150mm f4.0-5.6 ED **£999**



E-5 Body **£1338**

OLYMPUS LENSES:
Olympus 35mm f3.5 Macro (Digital Four Thirds) **£209.99**
Olympus 40-150mm f4.5-6.3 ED (Micro Four Thirds) **£245.99**
Olympus 14-150mm f4.0-5.6 ED (Micro Four Thirds) **£499.99**
Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) **£659**



SD15 Body **£584.99**

SD15 RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
Sigma 8GB Extreme Pro SD/Sec SDHC Card **£44.99**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£229.99**



K-5 Body **£749**

K-5 + 18-55mm f3.5-5.6 AL WR **£794**
K-5 + 18-55mm f3.5-5.6 AL WR + 50-200mm f4.0-5.6 ED WR **£949**
K-5 + 18-135mm f3.5-5.6 ED AL IF DC WR **£1159**



K-r From **£398**

K-r + 18-55mm f3.5-5.6 AL WR **£398**

K-r RECOMMENDED ACCESSORIES:
Pentax AF 360 FGZ Flashgun **£249.99**
Pentax DA 55-300mm Lens **£274.99**
Pentax K-Bag Shoulder Bag **£34.99**

01603 208761
 advice line: 01603 208302
 call us Mon-Fri 8am-7pm
 or visit our website at www.wex.co.uk

Canon EOS 1100D

12.2 megapixels
3.0 fps
720p movie mode

SAVE UP TO £109 ON RRP

1100D Body RRP £419 **£319**
 1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£389.90**

Canon EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

SAVE UP TO £160 ON RRP

600D + 18-55mm II f3.5-5.6 IS II RRP £769 **£639**
 600D + 18-135mm f3.5-5.6 IS RRP £949 **£789**
 600D + 18-55mm f3.5-5.6 IS II + 55-250mm f4.0-5.6 IS II RRP £949 **£899**

1100D Body £319 | 600D Body £549

CUSTOMER REVIEW: 1100D + 18-55mm II
 ★★★★★ "Great for a novice looking to improve"
 Lie - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
 ★★★★★ "An excellent product"
 Whitelgton - Suffolk

Canon EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

SAVE UP TO £440 ON RRP

550D Body **£499**
 550D + 18-55mm f3.5-5.6 IS **£569.99**
 550D + 18-135mm f3.5-5.6 IS **£729**
 550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS **£759**

550D RECOMMENDED ACCESSORIES:
 Canon LP-E8 Battery £44.95
 Canon BG-E8 Battery Grip £114.95

CUSTOMER REVIEW: 550D + 18-55mm IS
 ★★★★★ "Amazing video image"
 Rob - Norwich

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

SAVE £401 ON RRP

60D Body RRP £1049.99 **£769**
 60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£849**
 60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£965**
 60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£999**
 60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1548**

CUSTOMER REVIEW: 60D Body
 ★★★★★ "Wow, an amazing camera"
 Ashton - UK

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

SAVE UP TO £804 ON RRP

7D Body RRP £1699.99 **£1179**
 7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1395**
 7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1595**

CUSTOMER REVIEW: 7D + 15-85mm
 ★★★★★ "Probably the best APS-C DSLR around"
 Shuggie - Scotland

Canon EOS 5D Mark II

21.1 megapixels
3.9 fps
1080p movie mode
full frame CMOS sensor

SAVE UP TO £1104 ON RRP

5D Mark II Body RRP £2299.99 **ONLY £1549**
 5D Mark II + 24-105mm f4L IS USM RRP £3199.99 **£2095**
 5D Mark II + 24-70mm f2.8L USM RRP **£2538**

5D Mark II RECOMMENDED ACCESSORIES:
 Canon RS-80N3 £39.95
 Canon LP-E6 Battery £69.95
 Canon BG-E6 Battery Grip £219.95
 Canon EF 50mm f1.2 L USM Lens £1268

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
 ★★★★★ "Awesome IQ and ISO Performance"
 IDAetBollington - Cheshire

Canon 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

SAVE £1110 ON RRP

1D Mk IV Body **£3689**
 1D Mark IV Body RRP £4799.99 **£3577**
 NEW! 1D X Body Pre-Order Now! **£5299**

CUSTOMER REVIEW: 1D Mark IV Body
 ★★★★★ "Stunning camera"
 Zurg - South Wales

Memory Cards

SanDisk

SanDisk Extreme Pro: 300x SDHC
 8GB £44.99
 16GB £79.99
 32GB £164.99

SanDisk Extreme: 400x UDMA C/Flash
 8GB £49
 16GB £79
 32GB £179

SanDisk ImageMate Multi-Card Readers:
 5-in-1 USB 2.0 £17
 12-in-1 USB 3.0 White £39.95

Lexar

Lexar Professional: 133x SDHC
 8GB £34.99
 16GB £54.99
 32GB £99.99

400x UDMA C/Flash
 8GB £49
 16GB £79
 32GB £139

600x UDMA C/Flash
 8GB £69
 16GB £139
 32GB £239

NEW! Lexar Pro Reader
 A Dual-Slot USB 3.0 Reader with a USB interface speed file transfer up to 500MB/s. (Backwards compatible). £38

SanDisk Eye-Fi SDHC Memory Cards:
 Automatically upload photos and videos to your computer and to your favourite website - wirelessly!
 SD Card with Adapter
 NEW! 4GB £42
 NEW! 8GB £60

NEW! CASHBACK*
 Scan this code via a Reader App on your smart phone

Or visit <http://bit.ly/k8RQK>

Flashguns & Macroflash

Canon Speedlites:

580EX II £364.99
 320EX £214.99
 270EX II £159
 MR-14EX £459
 MT-24EX £749

Nikon Speedlights:

S8400 £124.99
 S8700 £249
 S8900 £324.95

Kits:

R1 £419.99
 R1C1 £599.99

SONY Flashguns:

HVL-F58AM £389.99
 HVL-F43AM £241.99

OLYMPUS Flashguns:

FL50R £459.99
 FL36R £209.99

MINOLTA Flashguns:

AF 540FGZ £349.99
 AF 360FGZ £249.99

MARKLITE Ringflash:

DRF14 £119

Flashguns:

24 AF-1 £59.95
 44 AF-1 £129
 50 AF-1 £180
 58 AF-2 £285

Macro flash:

15 MS-1 £295.99

SIGMA Flashguns:

EF 610 DG ST £139.99
 EF 610 DG Super £229.99

EM-140 DG Macro Flash
 From £299.99

Nissin Flashguns:

Di466 £81.99
 Di622 II £129
 Di866 £229

SUNPAK Flashguns:

PZ42X From £99.99
 PF30X £81.99

Ringflash:

16R Pro £337.99

STO-TECH

Choose from three colours:
 White: Diffused bare-bulb effect
 Green: Ideal for fluorescent tube lit shots
 Gold: warming skin tones and for overall warming of the shot

Omni-Bounce From **£17.99**

SCO

Strobist Filter Collection **£8.99**

westcott

Micro Apollo £24.99

Rogue

Collapsible Umbrella Flash Kit **£65**

FlashBender
 From £23.99

Speedlite Accessory kit
 £60

7-in-1 110cm Reflector
 £29.99

Mini Umbrella Flash Kit
 £30.99

Off Camera flash Cord
 From £30.99

Lastolite

Ezybox Softbox £49.99
 Ezybox Hotshoe From £70

TriFlash Kit
 From £94.99

Tilthead
 £17.99

Flash Diffusers:

Softbox £30.99
 Softbox III £43.99
 Pop Up £13.99

Traveller8 Softbox
 £54

PortABox
 From £22.99

Folding Softbox
 From £61.99

Interfit

Softbox £49.99

Terms and Conditions
 All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100. £3.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50** (*Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. ©Warehouse Express 2011.

***CASHBACKS** are redeemed via product registration with the manufacturer. Please refer to our website for details.

wex showroom - visit us today
 • Touch, Try and Buy latest Cameras & Accessories
 • Over 13,000 products to choose from
 • Award winning specialists!
 Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm
 Unit B, Frenbury Estate, Norwich. NR5 5DP.



wex

photographic
warehouse express

Voted Best Online Retailer 2002-2011
and Best Specialist Retailer 2010-2011

Digital SLR Lenses

Canon
SAVE £40
on RRP



50mm f1.8 II
RRP £129.99
£89



Canon
EF 8-15mm
f4.0 L USM
Fisheye
£1149



Canon
EF 70-300mm
f4.0-5.6 L
IS USM
£1149



Canon
EF 300mm
f2.8 L IS
USM II
£5578.95



Nikon
85mm
f1.4 G
AF-S
£1264.99



Nikon
24-120mm
f4 G ED
AF-S VR
£838.99



Nikon
28-300mm
f3.5-5.6 G ED
AF-S VR
£694.99



Nikon
55-300mm
f4.5-5.6 G
AF-S DX VR
£268.99

CANON LENSES

EF 24mm f1.4 L II USM	£1348.99
EF 24mm f2.8	£371.89
TS-E 24mm f3.5 L II	£1719.99
EF 28mm f1.8 USM	£388.99
EF 28mm f2.8 USM	£163.99
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.99
TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£298.95
EF 50mm f1.8 II	£89
EF-S 60mm f2.8 USM Macro	£354.99
MP-E 65mm f2.8 1.5x Macro	£844.99
EF 85mm f1.2 L II USM	£1743.95
EF 85mm f1.8 USM	£311.99
TS-E 90mm f2.8	£1144.95
EF 100mm f2.8 L USM Macro	£429
EF 100mm f2.8 L IS USM Macro	£718.99
EF 135mm f2.0 L USM	£899.89
EF 180mm f3.5 L USM Macro	£1258.99
EF 200mm f2.8 L IS USM II	£599.99
EF 300mm f2.8 L IS USM II	£5578.95
EF 300mm f4.0 L IS USM	£1143.95
EF 400mm f2.8 L IS USM II	£8869.95
EF 400mm f5.6 L USM	£1089.99
EF 500mm f4.0 L IS USM II	£848.99
EF 600mm f4.0 L IS USM II	£1109.99
EF 800mm f5.6 L IS USM	£979.99
EF 8-15mm f4.0 L USM Fisheye	£1149
EF-S 10-22mm f3.5-4.5 USM	£642.99
EF-S 15-85mm f3.5-5.6 IS USM	£608.99
EF 16-35mm f2.8 L USM II	£1149
EF 17-40mm f4.0 L USM	£614
EF-S 17-55mm f2.8 L IS USM	£769
EF-S 17-55mm f4.0-5.6 IS USM	£358
EF-S 15-55mm f3.5-5.6 IS II	£148.99
EF-S 18-135mm f3.5-5.6 IS	£349.99
EF-S 18-200mm f3.5-5.6 IS	£419.99
EF 24-70mm f2.8 L USM	£989

EF 24-105mm f4.0 L IS USM	£918.99
EF 28-135mm f3.5-5.6 IS USM	£378.99
EF 28-300mm f3.5-5.6 L IS USM	£2184.99
NEW! EF-S 55-250mm f4.0-5.6 IS II	£209
EF 70-200mm f2.8 L USM	£999
EF 70-200mm f2.8 L IS USM II	£1819.99
EF 70-200mm f4.0 L USM	£486.99
EF 70-200mm f4.0 L IS USM	£915
EF 70-300mm f4.0-5.6 IS USM	£412.99
EF 70-300mm f4.0-5.6 L IS USM	£1149
EF 75-300mm f4.0-5.6 USM III	£199.95
EF 100-400mm f4.5-5.6 L IS USM	£1239.95

NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£523.89
14mm f2.8 D AF ED	£1213.89
16mm f2.8 D AF Fisheye	£597.89
20mm f2.8 D AF	£463.89
24mm f1.4 G AF-S ED	£1608.95
24mm f2.8 D AF	£332.89
24mm f3.5 D ED PC-E	£1383.89
28mm f2.8 D AF	£220.89
35mm f1.8 G AF-S DX	£163.99
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-E ED Micro	£1393.99
50mm f1.4 G AF-S	£298.99
50mm f1.4 D AF	£232.99
50mm f1.8 D AF	£107.99
50mm f1.8 G AF-S	£189.99
60mm f2.8 G AF-S ED Micro	£397.99
85mm f1.4 G AF-S	£1264.99
85mm f1.4 D AF	£897.89
85mm f1.8 D AF	£304.89
85mm f2.8 D PC-E Micros	£1357.99
85mm f3.5 G ED AF-S VR DX Micro	£414.99
105mm f2.8 G AF-S VR IF ED Micro	£612.99
135mm f2.0 D AF DC	£967.99
180mm f2.8 D AF IF-ED	£627.99
200mm f2.0 G ED AF-S VR IF	£1328.90
200mm f4.0 AF Micro	£1123.89

300mm f2.8 G ED VR II AF-S	£4056.99
300mm f4.0 D AF-S IF ED	£977.89
400mm f2.8 G ED VR AF-S	£6647
500mm f4.0 ED VR AF-S	£5867.89
600mm f4.0 ED VR AF-S	£7072.99
10-24mm f3.5-4.5 G AF-S DX	£666.99
12-24mm f4.0 G ED AF-S IF DX	£808.89
14-24mm f2.8 G ED AF-S	£1316.99
16-35mm f4.0 G ED AF-S VR	£848.89
16-85mm f3.5-5.6 G ED AF-S DX VR	£448.99
17-55mm f2.8 G ED DX AF-S IF	£1064.89
18-35mm f3.5-4.5 D IF ED AF-S	£502.99
18-55mm f3.5-5.6 G ED AF-S DX II	£123.99
18-55mm f3.5-5.6 G AF-S DX VR	£146.50
18-105mm f3.5-5.6 G ED AF-S DX VR	£224.80
18-200mm f3.5-5.6 G ED AF-S DX VR II	£598.99
24-70mm f2.8 G ED AF-S	£1227.89
24-85mm f2.8-4.0 D AF	£515.89
24-120mm f4.0 G ED AF-S VR	£838.99
28-300mm f3.5-5.6 G ED AF-S VR	£694.99
55-200mm f4.5-5.6 G ED AF-S DX VR IF	£242.89
55-200mm f4.5-5.6 G AF-S DX	£187.89
55-300mm f4.5-5.6 G AF-S DX VR	£268.99
70-200mm f2.8 G ED AF-S VR II	£1632.99
70-300mm f4.5-5.6 G ED AF-S IF VR	£438.89
80-400mm f4.5-5.6 D AF VR	£1183.99
200-400mm f4.0 G ED AF-S IF VR	£4773.99
200-400mm f4.0 G ED AF-S VR II	£4988

SIGMA LENSES

30mm f1.4 EX DC	£379
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM From	£379
70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG HSM	£759
105mm f2.8 EX DG Macro	£399
150mm f2.8 EX DG OS HSM Macro	£999.99
300mm f2.8 EX DG	£2197
500mm f4.5 EX DG	£3774
800mm f5.6 APO EX DG HSM	£4319

8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£429
10-20mm f3.5 EX DC HSM	£499
12-24mm f4.5-5.6 EX DG	£649
NEW! 12-24mm f4.5-5.6 EX DG HSM II	£679
17-70mm f2.8-4.0 DC Macro OS HSM	£349.99
18-50mm f2.8-4.5 DC OS HSM	£177
18-125mm f3.8-5.6 DC OS HSM	£253.99
18-200mm f3.5-6.3 DC	£174.99
18-250mm f3.5-6.3 DC OS HSM	£399
24-70mm f2.8 IF EX DG HSM	£639
50-200mm f4.0-5.6 DC OS HSM	£176.99
50-500mm f4.5-6.3 DG OS HSM	£1269
70-200mm f2.8 EX DG OS HSM	£999
70-300mm f4.0-5.6 APO Macro Super DG	£177.99
70-300mm f4.0-5.6 DL Macro Super DG	£126.99
70-300mm f4.0-5.6 DG OS	£298.99
120-400mm f4.5-5.6 APO DG OS HSM	£759
150-500mm f5.0-6.3 DG OS HSM	£849
200-500mm f2.8 EX DG	£1277.99
300-800mm f5.6 EX DG APO HSM	£549.99
1.4x EX DG APO Tele Converter	£191
2x EX DG APO Tele Converter	£232.99

TAMRON LENSES

60mm f2.0 Di II LD SP AF IF Macro	£354.99
180mm f3.5 Di SP AF Macro	£698
300mm f2.8 SP AF	£2557.99
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£368.99
17-50mm f2.8 XR Di II VC	£344.89
28-75mm f2.8 XR Di II	£357.99
28-200mm f3.8-5.6 XR Di AF ASP IF Macro	£259.99
Up to £50 TAMRON CASHBACK* on selected lenses:	
18-200mm f3.5-6.3 AF XR Di II	£169
£149 Inc £20 Cashback*	
70-300mm f4.5-6.3 SP Di VC USD	£339.99
£309.99 Inc £30 Cashback*	
18-270mm f3.5-6.3 Di II VC PZD	£498
£448 Inc £50 Cashback*	

Tamron Cashback* ends 15.01.12

Digital Compact Cameras

Digital Compact Batteries, Cases and Accessories are available on our website

WIN YOUR MONEY BACK!

Order and take delivery of one of these NEW! Canon Compacts from us and be entered into a prize draw to WIN your money back - there are FIVE chances to win.

TT&C's apply - see website for details. Offer closes 31.12.11. Offer applicable to Canon PowerShot S100 & SX40 HS Only.



NEW! PowerShot S100
£439



NEW! PowerShot SX40 HS
£449



PowerShot G12 RRP £539
£399



PowerShot A3200 RRP £129
£109

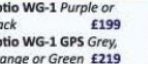
PowerShot A3200 Aqua, Orange, Pink or Silver	RRP £129	£109
PowerShot A3300 Blue, Red, Pink or Silver	RRP £149	£119
NEW! PowerShot SX150 IS Red, Silver or Black		£199
PowerShot SX220 HS Purple or Grey	RRP £399	£199.95
PowerShot S95 Black	RRP £399	£299
IXUS 115 HS Silver, Blue, Grey or Pink		£139
NEW! IXUS 230 HS Pink, Purple, Green, Blue, Silver or Black		£229
IXUS 300 HS Black		£269
IXUS 310 HS Silver, Brown, Gold or Pink		£229
NEW! IXUS 1000 HS Silver, Brown or Pink		FROM £249.95
NEW! IXUS 1100 HS Red, Silver or Black		£349.99



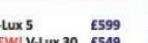
Pentax
Optio WG-1 Purple or Black
£199



Optio WG-1 GPS Grey, Orange or Green
£219



Pentax
D-Lux 5
£599



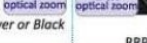
V-Lux 2
NEW! V-Lux 30
£549



Panasonic
Lumix TZ20 Red, Blue, Silver or Black
£239



Panasonic
Lumix TZ45
£379.99



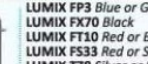
Lumix TZ45
£239



Panasonic
Lumix LX5
£359.95



Lumix LX5
£359.95



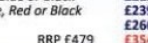
Lumix LX5
£359.95



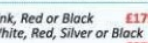
Lumix LX5
£359.95



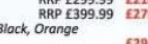
Lumix LX5
£359.95



Lumix LX5
£359.95



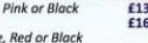
Lumix LX5
£359.95



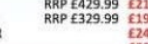
Lumix LX5
£359.95



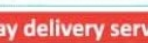
Lumix LX5
£359.95



Lumix LX5
£359.95



Lumix LX5
£359.95



Lumix LX5
£359.95



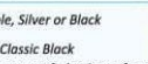
Lumix LX5
£359.95



Olympus
XZ-1 White or Black
£314



Olympus
XZ-1 White or Black
£314



Olympus
XZ-1 White or Black
£314



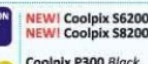
Olympus
XZ-1 White or Black
£314



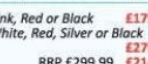
Olympus
XZ-1 White or Black
£314



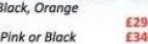
Olympus
XZ-1 White or Black
£314



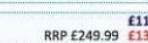
Olympus
XZ-1 White or Black
£314



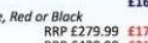
Olympus
XZ-1 White or Black
£314



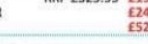
Olympus
XZ-1 White or Black
£314



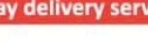
Olympus
XZ-1 White or Black
£314



Olympus
XZ-1 White or Black
£314



Olympus
XZ-1 White or Black
£314



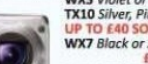
Olympus
XZ-1 White or Black
£314



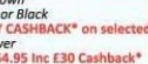
Olympus
XZ-1 White or Black
£314



Sony
Cyber-Shot HX7V Black or Gold
£219 Inc £30 Cashback*
£249



Sony
Cyber-Shot HX7V Black or Gold
£219 Inc £30 Cashback*
£249



01603 208761
 advice line: 01603 208302
 call us **Mon-Fri 8am-7pm**
 or visit our website at www.wex.co.uk

Photo Bags & Rucksacks

Lowepro
Pro Runner 450 AW Black

Pro Runner:	
200 AW	£59
300 AW	£79
350 AW	£109
450 AW	£129
x350 AW	£179
x450 AW	£209.95

Lowepro
Fastpack 250 Black

Fastpack:	
Red, Arctic Blue or Black	From £46
200	From £54
250	From £59.95
350	From £69

Tamrac
Rally 4 Black

Rally:	
Brown/Tan, Black/Red or Black	£29
2	£34
4	£39
6	£49
7	£59

Tamrac
Adventure 9 Grey

Adventure:	
6 Grey or Red	From £44.95
7 Grey or Red	From £58.95
9 Grey or Red	From £83.95

Lowepro
Ultra Pro 13 Black

Pro:	
8	£69
12	£94.99
Ultra 11	£119
Ultra 13	£124

KATA
3N1 Sling Backpack

11	£99
22	£114
33	£134

Manfrotto
Imagine More White

Stile Veloce Backpack:	
White, Brown or Black	£89.95
V	£99
VII	£84

Manfrotto
Imagine More Brown

Stile Unica Messenger Bag:	
White, Brown or Black	£74
V	£84
VII	£84

Billingham
Hadley Pro Original Canvas Khaki/Tan

Hadley: Canvas/Leather:	
Khaki/Tan, Black/Tan, Black/Black.	£98.95
FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.	£118.95
Digital Small	£139
Large	£149.95
Pro Original	£149.95

Billingham
335 FibreNyte Khaki/Tan

5 Series: Khaki/Tan, Black/Tan, Black/Black. FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.	£230
335	£230
225	£215
445 Black/Tan, Khaki/Tan, Black/Black, Sage FibreNyte/Tan	£239.95
555 Black/Tan, Khaki/Tan, Black/Black.	£289

You'll find our latest deals, seminars and competitions on www.wex.co.uk plus

- live chat
- product reviews
- news & guides
- 13,000+ products

Or visit the wex showroom

Monday	10am-6pm
Tuesday	10am-5pm
Wednesday-Saturday	10am-6pm
Sunday	10am-4pm

Frenbury Estate, Drayton High Road, Norwich, NR6 5DP

[f](#) [t](#) [@wextweets](#)

For latest Printers, Inks & Camcorders
 - See our website for details!

Tripods & Heads

Manfrotto
Imagine More

680B 681B 682B 685B	
680B Compact Monopod	£49.99
+ FREE! 234 Tilt Head	£15.95
681B Pro Monopod	£49.95
+ FREE! 234 Tilt Head	£49.95
682B Self Standing Pro Monopod	£79.95
+ FREE! 234 Tilt Head	£79.95
685B Neotec Monopod with safety lock	£117.99
+ FREE! 234 Tilt Head	£117.99

Manfrotto
190CXPRO4 146cm Max Height

055 Series:	
055XDB	£114.95
055XB	£125
055XPROB	£118.95
055XV	£154
055CX3	£259.95
055CXV3	£289

Manfrotto
190 Series 190XDB 146cm Max Height

190 Series:	
190XDB	£89
190XB	£104.95
190XPROB	£104.95
190CX3	£189.95
190CXV3	£259

Joby
GT35411S Systematic Carbon Fibre Tripod

RRP £659.95 **SAVE £70 on RRP** £589.95

Joby
VGR9265 171cm Max Height

VGR9265	
• 171cm Max Height	
• 28.6cm Min Height	
Vitruvian Series:	
VGR9255 Tripod + MH5400-652 Ball Head	£229
VGR9265 Tripod + MH5501-652 Ball Head	£299
VGR9265 Tripod + MH5400-652 Ball Head	£379
VGR9265 Tripod + MH5501-652 Ball Head	£449

Joby
MTL8361B 161cm Max Height

MTL8361B	
• 161cm Max Height	
• 26.2cm Min Height	
MTL Adjustable Series:	
9351B + MH5011 Head	£84.95
9361B + MH5001 Head	£114.95
8350B	£84.95
8360B	£129.95
8271B	£179
8350B	£179
8361B	£189.95
8360B	£189
8271B	£289.95

Joby
MTL8350B 146cm Max Height

MTL8350B	
• 146cm Max Height	
• 21cm Min Height	

Computing & Software

Apple
iPod Touch 4G From £169

Apple
iPod Nano 6G From £119

Apple
Time Capsule 2TB £249

Apple
Time Capsule 3TB £389

Apple
Apple TV Only £96.99

Apple
Apple Remote £14.99

Apple
Mac Mini From £519

Apple
iMac From £959

Apple
MacBook Pro From £969

Munsie
ColorMunki Display £124.95

Munsie
Spyder3 Pro £87.99

Munsie
Spyder3 Elite £127.99

Adobe
Photoshop Elements 10.0 £79.99

Studio Lighting & Accessories

ver 2140 Studio Lighting products available to buy - See our website for details

BOWENS
Gemini Series Kits:

Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Power Leads, Sync Lead and Kit Bag.	
200/200 Twin Head	£459
200/400 Twin Head	£499
400/400 Twin Head	£549
400/400 + Travelpak	£899

BOWENS
Gemini R Series Kits:

Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Power Leads, 2x Mains Leads, Sync Cord and Deluxe Case	
500/500R Twin Head	£799
500/500R + Travelpak	£1299
500/500R 3 Head	£1377.99

BOWENS
Gemini Pro Series Kits:

Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x80cm Softbox, Leads, Cables, Modelling Lamps and Case.	
750Pro Twin Head	£1329
750Pro + Travelpak	£1699
750Pro 3 Head	£1949
1000Pro Twin Head	£1499
1000Pro + Travelpak	£1999
1500Pro Twin Head	£1875
1500Pro + Travelpak	£2299

Back Light Stand
£29.99

15" Snoot
£66.99

75" Softlite
£107.99

Pulsar
Radio Trigger Twin Pack £219.99

Pulsar
Plug-In Trigger Card From £75.99

D-Lite it
Series Kits:

2 Twin Head	£489
2/4 Twin Head	£468.99
4 Twin Head	£549

Style RX
Series Kits:

Style RX Heads, 2x 16cm Reflectors, 2x Cliplock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.	
RX600 Twin Head	£1199
RX1200 Twin Head	£1649.99

Ranger
Quadra RX Set A £1549

Snoot & Grid
Set £41.99

83cm Umbrella
£24.99

Portalite
66x66cm Softbox £99.99

90" Reflector
£21.99

60" Reflector Kit
£41.99

120" Reflector
£46.99

Reflector Kit
£135.99

60" Reflector
£135.99

Softboxes
From £137.99

Sekonic
L-308S £139

L358
£219

DigiPro F
£135.99

Paper
Colorama

1.35x11m	From £34.99
1.72x11m	£43.99
2.72x11m	£53.99

D-Lite it
Kit

BXRI
Kit

Skyport
Universal Trigger Set £99.99

Prolinca
IR Transmitter £64.99

Lastolite
EzyBalance 12% Hillite w/Train Background Grey £18.99

Lastolite
Support 124.99 30cm £12.99

Reflectors:

50cm	£22.99
75cm	£32.99
95cm	£53.99
120cm	£67.99

5-in-1 Reflector
From £36.99

Softlite
Reflector

White Softlite
Reflectors:

42cm	£66.99
55cm	£80.99
70cm	£111.99

PocketWizard
MiniTT1 £169

FlexTT5
£179

Plus II
Set £269

Terms and Conditions
 All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For Next Working Day Delivery our charges are: £4.99** for orders over £100. £9.99** for orders under £100. Saturday deliveries are charged at a flat rate of £7.50**. (**Deliveries to some European countries, Northern Ireland, remote areas of Scotland & Channel Isles are subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. ©Warehouse Express 2011.

*CASHBACKS are redeemed via product registration with the manufacturer. Please refer to our website for details.

wex showroom - visit us today
 • Touch, Try and Buy latest Cameras & Accessories
 • Over 13,000 products to choose from
 • Award winning specialists!
 Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm.
 Unit 8, Frenbury Estate, Norwich, NR6 5DP.



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 96ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 825, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C62, CX3200
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	440, 460, 660, Photo 700, 750, 1200
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	740, 760, 800, 850, 860, 1160
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99	440, 640, 660, 740, 760, 1160
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	Photo 700, 750
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	Photo 2100
T052 Colour	£29.99 35ml	£3.99 39ml, 3 for £10.99	
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX8600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	R200, R220, R300, R320, R340, RX500, RX600, RX620, RX640
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0481-T0486 Set of 6	£64.99 set of 6	£19.99 3 sets for £59.99	
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£109.99 set of 8	£35.99 3 sets for £99.99	
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	S20, S21, SX100/105/110/115/200/205/210/215, SX400/404/405/415/515, D78/92/120, B4W, B30X0
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0711-T0714 Set of 4	£32.99 set of 4	£14.99 3 sets for £42.99	Photo 1400
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£69.99 set of 6	£3.99 21ml, 3 for £10.99	
T0791/2/3, each	£11.99 10ml	Check Website.	
T0801/5, each	£11.99 10ml	Check Website.	
T0802/4, each	£4.49 9.6ml	£19.99 3 sets for £57.99	Photo P50, PX505/660/700W/710W/720W, PX730W/800F/W810F/W830F/W830F/W
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/265/360, RX560/565/565
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 9.5ml	£4.99 13ml	
T1282/3/4, each	£6.99 9.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£11.99 11.2ml	£4.99 3 sets of 4	SX420W/425W/445W/525W/620F/W, BX305F/620F/W525W/623W/623F/W/630F/W
T1291 Black	£10.99 11.2ml	£5.49 18ml	BX635F/WD/BX625F/W/BX635F/W, B42W
T1292/3/4, each	£9.99 9.5ml	£4.99 13ml	
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		Photo R3000
T1591-9, each	£14.99 17ml each or £104.99 set of 8		Photo R2000
T5591-6, each	£12.99 13ml each or £64.99 set of 6		Photo RX700

Please call or check our website if you cannot find cartridges for your printer.

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK

EPSON Stylus Pro 3800, 3880	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4000, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml	£44.99
T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£44.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml	£44.99
T6031/6032/6033/6034/6035/6036/6037/6128/6039 220ml	£69.99

Please call or check our website for further details



Canon Compatibles

BCI3e Black 26ml	£2.99
BCI6 B/C/M/Y 15ml	£2.99
BCI6 PC/PM/RG 15ml	£2.99
PGI5 Black 26ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
BCI24 Black 9ml	£1.99
BCI24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

Canon Originals

BCI3e Black 26ml	£10.99
BCI6 B/C/M/Y 13ml	£9.99
BCI6 PC/PM/RG 13ml	£9.99
PGI5 Black 26ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/PM/RG 13ml	£11.99
PGI7 Black 25ml	£11.99
PGI9 Clear 19ml	£11.99
PGI9 PB/MB/CM/Y 14ml	£10.99
PGI9 PC/PM/RG/YG 14ml	£10.99
PGI520 Black 19ml	£9.99
CL1521 B/C/M/Y/GY 9ml	£8.99
PGI525 Black 19ml	£9.99
CL1526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£19.99
KP-361P Ink & Paper	£12.99
KP-1081P Ink & Paper	£29.99

Many more in stock!

Dell Cartridges

Comprehensive range of Original and Compatible Dell cartridges in stock - call or check website for details!

PHOTOGRAPHIC PAPERS



Photo Glossy Paper 200g, A4, +20 FREE	£7.99
Smooth Gloss 290g, 6x4, 100 sheets	£17.99
Smooth Gloss 290g, 7x5, 100 sheets	£23.99
Smooth Gloss 290g, A4, 25, +10 FREE	£12.99
Smooth Gloss 290g, A4, 100	£35.99
Smooth Gloss 290g, A3, 25 sheets	£27.99
Smooth Gloss 290g, A3+, 25 sheets	£29.99
Smooth Pearl 290g, 6x4, 100 sheets	£17.99
Smooth Pearl 290g, 7x5, 100 sheets	£23.99
Smooth Pearl 290g, A4, 25, +10 FREE	£12.99
Smooth Pearl 290g, A4, 100	£35.99
Smooth Pearl 290g, A3, 25 sheets	£27.99
Smooth Pearl 290g, A3+, 25 sheets	£29.99
Smooth Fine Art 190g, A4, 10 sheets	£12.99
Smooth Hweilght Matt 200g, A4, 10 sheets	£12.99
Smooth Lustre Duo 280g, A4, 25 sheets	£14.99
Gold Fibre Silk 310g, A4, 50 sheets	£44.99

ICC profiles available for all Ilford papers



HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 36ml	£9.99
No.88XL B/C/M/Y each	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 30ml	£16.99
No.363 Black 20ml	£6.99
No.363 CMY/PC/PM each	£4.99
No.364 Black 10ml	£6.99
No.364 PB/CM/Y each	£5.99

HP Originals

No.21 Black 5ml	£11.99
No.22 Colour 5ml	£14.99
No.38 All Colours 27ml each	£26.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Grey 17ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£10.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£13.99
No.363 CMY/PC/PM each	£8.99
No.364 Black 6ml	£8.99
No.364 PB/CM/Y 3ml each	£7.99
No.901 Colour 9ml	£11.99
No.901 Colour 9ml	£16.99
No.920XL Black 49ml	£19.99
No.920XL CMY 6ml each	£8.99
No.940XL Black 49ml	£23.99
No.940XL CMY 16ml each	£15.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£10.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.29	Colour
No.32	Black
No.33	Colour
No.36	Black
No.37	Colour
No.43	Colour
No.44	Black
No.100	Black
No.100	Cyan / Mag / Yellow

Many more in stock

Brother Compatible

LC900	Black
LC900	CM/Y
LC900	Set of 4
LC970 / 1100	Black
LC970 / 1100	CM/Y
LC970 / 1100	Set of 4
LC980 / 1100	Black
LC980 / 1100	CM/Y
LC980 / 1100	Set of 4
LC985	Black
LC985	CM/Y
LC985	Set of 4

Brother originals also in stock

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

MEMORY

BATTERIES

SQUARE FILTERS

SCREW-TYPE FILTERS

Transcend

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

Compact Flash

2GB 20MB/s	£14.99	£9.99
4GB 20MB/s	£19.99	£10.99
8GB 20MB/s	£24.99	£16.99
16GB 20MB/s	£34.99	£26.99

SD Cards

2GB	£8.99	£3.99
4GB Class 10	£10.99	£6.99
8GB Class 10	£12.99	£9.99
16GB Class 10	£14.99	£19.99

USB Pen Drives

2GB Transcend	£8.99	£4.69
4GB Transcend	£14.99	£4.99
8GB Transcend	£19.99	£8.99
16GB Transcend	£34.99	£16.99

Lexar

Compact Flash

8GB 60MB/s	£148.45	£38.99
8GB 60MB/s	£147.38	£47.99
16GB 60MB/s	£204.25	£68.99
16GB 60MB/s	£271.30	£94.99

SD Cards

8GB Class 10	£70.45	£21.99
16GB Class 10	£138.73	£40.99

SanDisk

Sandisk Ultra 30MB/s

4GB 30MB/s	£21.76	£14.99
8GB 30MB/s	£38.12	£23.99
16GB 30MB/s	£70.06	£46.99

Sandisk Extreme 40MB/s

4GB 40MB/s	£38.34	£21.99
8GB 40MB/s	£67.02	£38.99
16GB 40MB/s	£116.19	£68.99
32GB 40MB/s	£208.89	£134.99

Sandisk Blue C2: 5MB/s

2GB 5MB/s	£8.27	£4.99
4GB 5MB/s	£12.41	£6.49
8GB 5MB/s	£24.10	£11.99

Sandisk Ultra C4: 15MB/s

2GB 15MB/s	£9.57	£5.99
4GB 15MB/s	£15.06	£7.99
8GB 15MB/s	£27.65	£14.99
16GB 15MB/s	£57.22	£28.99

Sandisk Extreme Pro UHS-I: 45MB/s

8GB 45MB/s	£54.84	£27.49
16GB 45MB/s	£105.55	£58.99

xD Picture Cards

2GB Olympus	£24.99	£14.99
-------------	--------	--------

Camera Batteries

NB-1L for Canon £9.99
NB-2L/LH for Canon £9.99
NB-3L for Canon £9.99
NB-4L for Canon £9.99
NB-5L for Canon £9.99
NB-6L for Canon £9.99
NB-7L for Canon £12.99
NB-8L for Canon £9.99
NB-9L for Canon £9.99
BP-511 for Canon £12.99
LP-E5 for Canon £12.99
LP-E6 for Canon £29.99
LP-E8 for Canon £15.99
LP-E10 for Canon £12.99
NP40 for Fuji £9.99
NP45 for Fuji £9.99
NP50 for Fuji £9.99
NP60 for Fuji £9.99
NP80 for Fuji £9.99
NP95 for Fuji £9.99
NP140 for Fuji £12.99
NP150 for Fuji £19.99
NP200 for Minolta £12.99
NP400 for Minolta £12.99
EN-EL1 for Nikon £9.99
EN-EL2 for Nikon £9.99
EN-EL3/3A for Nikon £9.99
EN-EL5 for Nikon £15.99
EN-EL9 for Nikon £12.99
EN-EL10 for Nikon £9.99
EN-EL11 for Nikon £9.99
EN-EL12 for Nikon £9.99
EN-EL13 for Nikon £12.99
L10B/12B for Olympus £9.99
L10B/42B for Olympus £9.99
L15B for Olympus £9.99
BL-1 for Olympus £12.99
BLS-1 for Olympus £12.99
CGA-S005 for Panasonic £9.99
CGA-S006 for Panasonic £9.99
CGA-S007 for Panasonic £9.99
CGA-S008 for Panasonic £9.99
BCF10E (V3) for Panasonic £19.99
BLB13 (V3) for Panasonic £19.99
BM89 (V2) for Panasonic £24.99
VGB130 (V2) for Panasonic £26.99
D-L18 for Pentax £9.99
D-L150 for Pentax £12.99
SLM-1137D for Samsung £9.99
SLM-1674 for Samsung £12.99
BG-1 for Sony £19.99
NP-FM500H for Sony £19.99
NP-FH50 for Sony £19.99
NP-FW50 for Sony £24.99

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of a standard P-Type Holder.

£49.99

P-Type Filter Wallet

A smooth cushioned filter wallet to protect and store up to 8 P-Type filters

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Filter System

P-Type Filters (84mm wide)

Circular Polarizing	£29.99
Infra Red R72	£29.99
ND2	£9.99
ND4	£9.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated NEW	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated NEW	£11.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Starburst x4/8, each	£12.99
Close-Up +1/24, each	£9.99
Fog Light/Strong, each	£9.99
Diffuser Light/Strong, each	£9.99
Spot White/Clear, each	£9.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit

£49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started. The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

P-Type Neutral Density Filter Kit

£49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started. The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8	£9.99
ES-711 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
--	------------

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£11.99
67mm Skylight	£13.99
72mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/8, each	£11.99
55mm Starburst x4/8, each	£12.99
58mm Starburst x4/8, each	£15.99
62mm Starburst x4/8, each	£17.99
67mm Starburst x4/8, each	£22.99
72mm Starburst x4/8, each	£29.99
77mm Starburst x4/8, each	£34.99

More sizes in stock, from 37 to 82mm!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mx II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

FaderND MxII (2-8 stop)

52mm FaderND MxII	£56.99
55mm FaderND MxII	£59.99
58mm FaderND MxII	£62.99
62mm FaderND MxII	£69.99
67mm FaderND MxII	£79.99
72mm FaderND MxII	£89.99
77mm FaderND MxII	£99.99

ND500MC (fixed 9 stop)

58mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
 Pentax K: 52, 55, 58, 62, 67mm
 Olympus: 52, 55, 58, 62, 67mm
 Sony: 52, 55, 58, 62, 67mm

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes £17.99
 Autofocus Tubes £134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm, 55-55mm, 55-58mm, 58-58mm	
--	--

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AAA 2400mAh Duracell	£6.99	
AA 2700mAh GP	£9.99	
AA 2800mAh Asenium	£13.99	
AA 2900mAh Delkin	£14.99	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AAA 2000mAh equivalent (4)	£7.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

Full range of coin cells in stock.

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
CR2S Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount to the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Sensor Cleaning - DRY

Sensor Loupe TX with LED £69.99
 ZEISS Anti-static Blower £37.99
 SL788 Arctic Butterfly £69.99

Sensor Cleaning - WET

Cleaning Solution (7.5ml) £15.99
 Cleaning Swabs (12) £29.99
 EZ Kit (1ml Solution, 4 Swabs) £14.99

Massive range of cleaning equipment on our website and in stock.

Camera / Lens Cleaning

Kenair Master Kit £15.99
 Kenair Spare Aerosol £9.99
 LensPen Original £9.99
 Spudz 6x6 inch £4.99
 Spudz 10x10 inch £6.99
 Kood Hurricane Blower £3.99
 Camlink 5-in-1 Clean Kit £4.29

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
 Pentax K: 52, 55, 58, 62, 67mm
 Olympus: 52, 55, 58, 62, 67mm
 Sony: 52, 55, 58, 62, 67mm

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes £17.99
 Autofocus Tubes £134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm, 55-55mm, 55-58mm, 58-58mm	
--	--

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

E&OE. Prices may be subject to change, but hopefully not!

Mifsuds
.COM
FAMILY RUN SINCE 1954



Mail Order :
01803 852400
Email - info@mifsuds.com
www.mifsuds.com
27-29, Bolton Street, Brixham, Devon. TQ5 9BZ.

PHONE LINES OPEN
MON-FRI 8am - 7pm,
SAT 9am - 5pm,
SUN 10am - 1pm.
SHOP OPEN
MON-SAT 9am - 5pm,
SUN 10am - 1pm.

U.K.
Stock
ONLY

Canon

MIFSUDS ARE CANON PROFESSIONAL STOCKISTS

EOS DSLRS + KITS

1D X body - pre-order now	£5299
1D MK IV body	£3549
5D MKII body	£1529
5D MKII + 24-70	£2569
5D MKII + 24-105 IS	£2339
7D body	£1189
7D + 15-85 IS	£1697
60D body	£777
60D + 18-55 IS	£876
60D + 18-135 IS	£1047
600D body	£549
600D + 18-55 IS	£637
600D + 18-135 IS	£797
550D body	£499
550D + 18-55 IS	£579
1100D body	£339
1100D + 18-55 IS	£399
COMPACT	
G12	£409

EF-S NON FULL FRAME LENSES

10-22 F3.5/4.5 USM	£649
15-85 F3.5/5.6 IS U no box	£547
17-85 f4.5/5.6 IS USM unboxed	£379
18-55 F3.5/5.6 IS unboxed	£399
18-135 F3.5/5.6 IS U no box	£319
18-200 F3.5/5.6	£419
55-250 F4.5/5.6 IS last row	£199
60 F2.8 Macro USM	£369
EF LENSES	
8-15 F4 L U Fisheye	£1247
15 F2.8 Fisheye	£649
16-35 F2.8 MKII L USM	£1137
17 F4 TSE L	£1999
17 F4 USM L	£629
20 F2.8 USM	£414
24 F1.4 L II USM	£1319
24 F2.8	£379
24 F3.5 L TSE MKII 1 only	£1399
24-70 F2.8 L USM	£989
24-105 F4 L IS USM unboxed	£899
28 F1.8 USM	£399
28 F2.8	£175
35 F1.4 L U	£1189
35 F2	£229

50 F1.2 L USM	£1289
50 F1.4 U	£309
50 F1.8 II	£95
50 F2.5 Macro	£249
70-200 F2.8 IS U LII	£1775
70-200 F2.8 non IS L USM	£989
70-200 F4 L IS USM	£969
70-200 F4 L USM	£537
70-300 F4.5/5.6 L IS U	£1139
70-300 F4.5/5.6 IS USM	£419
85 F1.2 L II	£1779
85 F1.8 USM	£319
100 F2.8 IS L U macro	£689
100 F2.8 Macro USM	£439
100-400 F4.5/5.6 IS L USM	£1297
135 F2 L USM	£879
180 F3.5 L USM Macro	£1297
200 F2.8 II L USM	£649
300 F2.8 L IS USM	£5549
300 F4 L IS USM	£1137
400 F2.8 L IS II USM	£8880
400 F5.6 L USM	£1099
500 F4 IS LII USM	£8999

600 F4 IS LII USM	£10999
Ext tube 12 II	£79
Ext tube 25 II	£129
1.4x III or 2x III conv ea	£429
FLASH & ACCESSORIES	
Angle finder C	£189
BG-E5 grip last row	£97
BG-E6 grip (SD MKII)	£197
BG-E7 grip (7D)	£139
BG-E8 grip (550D)	£115
BG-E9 grip (60D)	£139
LP-E4	£119
LP-E6	£55
MR 14EX Ringlight	£469
MT-24EX	£789
270 EX II	£159
320EX	£229
430 EX II	£219
580 EX II	£397
CP-E4 compact battery pack	£149
Off camera shoe cord OC-E3	£59
LC5 wireless set	£369
STE2 Transmitter	£179
RS-80N3	£35
TC-80N3	£119
Circular Polariser	£189



U.K.
Stock
ONLY

Nikon

MIFSUDS ARE NIKON PROFESSIONAL DEALERS

DIGITAL SLR + KITS

D3X body	£5049
D3S body	£3577
D700 body	£1769
D7000 body	£799
D7000 + 18-105 VR	£997
D90 body	£549
D90 + 18-105 VR	£699
D5100 body	£549
D5100 + 18-55 VR	£629
D3100 body	£359
D3100 + 18-55 VR	£429
NEW Nikon 1 V1 + 10-30	£829
NEW Nikon 1 V1 + 10	£879
NEW Nikon 1 J1 + 10-30	£549
NEW Nikon 1 J1 + 10	£599
P7100 Compact	£449

DIGITAL ONLY LENSES

10.5 F2.8 DX	£549
10-24 F3.5/4.5 G AFS DX	£699
12-24 F4 DX 1 only	£799
16-85 F3.5/5.6 AFS VR DX	£499
17-55 F2.8 DX 1 only	£969
18-55 F3.5/5.6 VR DX no box	£97
18-105 F3.5-5.6G ED VR no box	£177
18-200 F3.5/5.6 VR DX II	£639
35 F1.8 G DX	£199
40 F2.8 AFS G DX	£239
55-300 F4.5/5.6 G VR DX	£299
85 F3.5 G VR DX	£439
LENSES	
14 F2.8 AFD 1 only	£1179
14-24 F2.8 G ED AFS	£1299
16 F2.8 AFD Fisheye	£649
16-35 F4 AFS VR	£869
18-35 F3.5/4.5 AFD 1 only	£439
20 F2.8 AFD	£499
24 F1.4 AFS G	£1599
24 F2.8 AFD	£357

24-70 F2.8 G ED AFS	£1215
24-85 F2.8/4 1 only	£449
24-120 F4 G ED VR	£859
28 F2.8 AFD	£249
28-300 F3.5/5.6 G ED VR	£737
35 F1.4 G	£1199
35 F2 AFD	£279
50 F1.4 AFS G	£339
50 F1.8 G	£179
50 F1.8 AFD	£129
60 F2.8 AFS	£429
70-200 F2.8 VR II	£1599
70-300 F4.5/5.6 VR	£439
80-400 F4.5/5.6 VR AFD	£1249
85 F1.4 AFS G	£1177
85 F1.8 AFD	£329
105 F2.8 VR macro	£627
200 F2.8 VR II 1 only	£4199
200-400 F4 VR	£4699
300 F2.8 AFS G VR II	£3947
300 F4 AFS	£987
400 F2.8 AFS VR 1 only	£6443

500 F4 AFS VR	£5897
600 F4 AFS VR 1 only	£6777
TC14EII or TC17EII conv ea	£339
TC20EIII	£397
FLASH & ACCESSORIES	
GP-1	£199
MBD11 Grip (D7000)	£239
MBD10 Grip (D3000/D700)	£189
MBD80 grip (D80/D90) 1 only	£99
MBD200 grip (D200)	£179
DR-SDR-6 angle finder each	£229
SRB200 wireless rem S/Lite	£199
SRB1 ringflash	£399
SRB1C1 ringflash/command	£629
SB-700	£239
SC-28	£88
SC-29	£82
SU-800 flash slave	£349
MC36	£159
MC30	£77
EN-EL3E	£67
ENEL4A	£97
MH-21 charger D3/D2 series	£99
ME-1 Stereo Microphone	£79
NX Capture 2	£176



WANTED

We want your good quality cameras and lenses - Canon, Bronica, Fuji GS/GW/GX, Hasselblad, Leica, Mamiya, Minolta, Nikon, Olympus, Panasonic, Pentax, Sony, 5x4 & 6x9.

WE BUY FOR CASH
PART EXCHANGE OR COMMISSION SALE
Collection can be arranged.

contact us at info@mifsuds.com or ring **01803 852400**

U.K.
Stock
ONLY

SIGMA

MIFSUDS ARE SIGMA PRO LENS STOCKISTS
3 YEAR WARRANTY ALL LENSES

PENTAX PKAF SPECIALS

12-24 F4.5/5.6 EX DG	£549
24-70 F2.8 EX DG	£339
150-500 F5/6.3 DG OS	£579

SONY SPECIAL

24-70mm f2.8 EX DG Sony only	£319
70-200mm f2.8 EX DG II CAF only	£599
120-300mm F2.8 EX DG CAF only	£1579

10-20 F3.5 EX DC HSM	£499
10-20 F4.5/5.6 EX DC	£429
12-24 F4.5/5.6 EX DG macro MKII	£749
12-24 F4.5/5.6 EX DG NAF	£599
17-50 F2.8 EX DC OS HSM	£569
17-70 F2.8/4.5 DC OS	£344
18-200 F3.5/6.3 DC OS	£294
18-250 F3.5/6.3 DC OS	£399
24-70 F2.8 EX IF DG HSM	£639

24-70 F2.8 EX DG Sony only	£349
30 F1.4 EX DC HSM	£379
50 F1.4 EX DG	£379
50-500 F4.5/6.3 OS HSM	£1269
50-500 F4.5/6.3 EX DG CAF	£699
70 F2.8 EX DG macro	£359
70-200 F2.8 EX DG OS	£999
70-300 F4.5/6.3 DG OS	£299
70-300 F4.5/6.3 APO DG mac	£189
105 F2.8 EX DG macro limited stock	£399
120-300 F2.8 EX DG OS CAF/NAF	£1997
120-400 F4.5/5.6 APO OS	£719
150 F2.8 EX DG OS	£847
150-500 F5.6/3 DG OS	£849
300 F2.8 EX DG	£2277
300 F4.5 EX DG	£3799
1.4x EX DG converter	£199
2x EX DG CAF/NAF	£239

Panasonic

Micro 4/3rds system

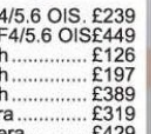
G3 body	£469
G3 + 14-42mm	£489

7-14mm F4	£997
8mm F3.5	£569
14mm F2.5	£269
14-42mm F3.5/5.6	
Power OIS X	£350
14-45mm F3.5/5.6 OIS	£239
14-140mm F4/5.8 OIS	£649
20mm F1.7	£279
45mm F2.8 OIS	£569
45-175mm F4/5.6	
Power OIS X	£380

GH-2 body	£645
GH-2 + 14-42mm	£719
GH-2 + 14-140mm	£1089

GF3 + 14-42mm X	£599
-----------------	------

45-200mm F4/5.6 OIS	£239
100-300mm F4/5.6 OIS	£449
FL220E Flash	£126
FL360E Flash	£197
FL500E Flash	£389
FZ-48 Camera	£319
FZ-150 Camera	£429



Family Run Pro Dealership with Friendly, Knowledgeable Staff. Open 7 days per week. Prices inc VAT. P&P Extra. E&OE.

We are happy to reserve new & used stock for customers planning to visit. Prices are based on current stock at time of compilation October 28th 2011. Prices are subject to change without notice so please check availability to avoid disappointment. We keep the website updated daily - latest prices available on-line.

VISIT US ONLINE AT
cameraworld.co.uk
 MAIL ORDER HOTLINE
0844 264 0664
All calls charged at local rate

VISIT OUR STORES

LONDON

14 WELLS ST (Just off Oxford St),
 LONDON W1T 3PB
 T: 0207 636 5005
 E: sales@cameraworld.co.uk

ESSEX

HIGH CHELMER SHOPPING CTR,
 CHELMSFORD CM1 1XB
 T: 01245 255510
 E: chelmer@cameraworld.co.uk



High Street Independent
GOLD WINNER

part exchange welcome

Top prices paid
 on your equipment

We welcome your unwanted cameras, lenses, flashguns and accessories
 for trade-up or straight sale, including digital, 35mm or medium format.
 Call our helpful experts on **01245 255510** for details.

LOWEPRO

FASTPACK 200	£50.00
FASTPACK 250	£55.00
FASTPACK 350	£60.00
FLIPSIDE 300	£60.00
FLIPSIDE 400	£80.00
PRO RUNNER 300AW	£55.00
PRO RUNNER 350AW	£110.00
PRO RUNNER 400AW	£120.00
ROVER AW II	£110.00
COMPUROVER AW	£149.00
VERSAPACK 200AW	£59.00
VERTEX 100AW	£99.00
VERTEX 200AW	£120.00
VERTEX 300AW	£160.00
STEALTH REPORTER D100AW	£65.00
STEALTH REPORTER D200AW	£84.00
STEALTH REPORTER D300AW	£89.00

LOWEPRO PHOTOSPORT 100AW

NEW!	£139.99
SAVE £46	£94.00

VANGUARD UP-RISE 45 BACKPACK

UP-RISE MESSENGER 28	£55.00
UP-RISE MESSENGER 33	£65.00
UP-RISE MESSENGER 38	£75.00
UP-RISE SLING BAG 34	£50.00
UP-RISE BACKPACK 45	£70.00
UP-RISE BACKPACK 46	£85.00
UP-RISE BACKPACK 48	£95.00

TENBA

SMALL PHOTO/LAPTOP	£88.00
LARGE PHOTO/LAPTOP	£93.00
MEDIUM CAMERA BAG	£120.00
PHOTO/LAPTOP DAYPACK	£130.00
SHOOTOUT: MINI B/PACK	£110.00
SHOOTOUT: ULTRALIGHT B/PACK	£130.00
SHOOTOUT: SMALL B/PACK	£140.00
SHOOTOUT: MEDIUM B/PACK	£170.00

BILLINGHAM

255 (05 SERIES)	£215.00
355 (05 SERIES)	£230.00
455 (05 SERIES)	£259.00
107 (07 SERIES)	£229.00
207 (07 SERIES)	£249.00
307 (07 SERIES)	£269.00
1/STOP F1.8	£140.00
1/STOP F1.4	£157.00
HADLEY SMALL	£119.00
HADLEY LARGE	£139.00
HADLEY PRO	£153.00
HADLEY PACKINGTON	£215.00

TAMRAC RALLY 6 MESSENGER

EXPEDITION 4X	£59.00
EXPEDITION 5X	£69.00
EXPEDITION 6X	£79.00
EXPEDITION 7X	£129.00
EXPEDITION 8X	£149.00
AERO 70	£39.00
AERO 80	£68.00
AERO SPEEDPACK 75	FROM £49.00
AERO SPEEDPACK 85	FROM £59.00
EVOLUTION 6 SLING	£84.00
EVOLUTION 9 SLING	£139.00
ULTRA PRO 7	£51.00

BILLINGHAM HADLEY PRO

F-10 SHOULDER BAG	£109.00
F-5XZ SHOULDER BAG	£115.00
F-6 LITTLE BIT SMALLER	£119.00
F-832 PHOTO MESSENGER	£159.00
F-803 CAMERA SATCHEL	£159.00
F-2 SHOOTERS BAG	£169.00
F-4AF PRO SYSTEM BAG	£186.00

DOMKE RUGGED WEAR

EXPEDITION 4X	£59.00
EXPEDITION 5X	£69.00
EXPEDITION 6X	£79.00
EXPEDITION 7X	£129.00
EXPEDITION 8X	£149.00
AERO 70	£39.00
AERO 80	£68.00
AERO SPEEDPACK 75	FROM £49.00
AERO SPEEDPACK 85	FROM £59.00
EVOLUTION 6 SLING	£84.00
EVOLUTION 9 SLING	£139.00
ULTRA PRO 7	£51.00

DOMKE RUGGED WEAR

F-10 SHOULDER BAG	£109.00
F-5XZ SHOULDER BAG	£115.00
F-6 LITTLE BIT SMALLER	£119.00
F-832 PHOTO MESSENGER	£159.00
F-803 CAMERA SATCHEL	£159.00
F-2 SHOOTERS BAG	£169.00
F-4AF PRO SYSTEM BAG	£186.00

cameraWORLD

SONY ALPHA A77

with 16-50mm
 f/2.8 SSM

£1659.00

trade up example

£1359.00*

*PLUS YOUR SONY A700 BODY



16.2
MEGA
PIXELS



18
MEGA
PIXELS



18
MEGA
PIXELS



NIKON D7000 & 18-105mm
 1/3 5-5.6 ED DX VR
 rrp £1299.99 **SAVE £301** £999.00

trade up example

£699.00*

*+ YOUR FUJI S5 PRO BODY

NIKON V1 & 10-30mm
 1/3 5-5.6 VR
 rrp £199.99 **SAVE £31** £149.00

trade up example

£699.00*

*+ YOUR NIKON COOLPIX P7000

NIKON J1 & 10-30mm
 1/3 5-5.6 VR
 rrp £99.99 **SAVE £130** £869.00

trade up example

£419.00*

*+ YOUR NIKON COOLPIX P7000

OLYMPUS VR-310

rrp £119.99
SAVE £20
 £99.00



OLYMPUS SZ-10

rrp £199.99
SAVE £51
 £149.00



NIKON COOLPIX P7100

rrp £429.00
NEW
 £429.00



NIKON COOLPIX S5100

rrp £149.00
SAVE £70
 £79.00



PANASONIC LUMIX TZ20

rrp £319.99
SAVE £115
 £195.00



FUJIFILM FINEPIX X100

rrp £999.99
FREE HOOD
 £869.00



SAMSUNG MV800

rrp £249.99
SAVE £50
 £199.00



PANASONIC LUMIX LX5

rrp £419.99
SAVE £80
 £339.00



FUJIFILM FINEPIX X10

rrp £529.00
NEW
 £529.00



CANON IXUS 220HS

rrp £199.99
SAVE £35
 £165.00



PANASONIC LUMIX FZ100

rrp £429.99
SAVE £70
 £359.00



PANASONIC LUMIX GF3

& 14-42mm
 rrp £469.00
SAVE £90
 £369.00



SAMSUNG WB700

rrp £199.99
SAVE £50
 £149.00



PANASONIC LUMIX FZ150

rrp £429.99
SAVE £45
 £385.00



PANASONIC LUMIX G3

& 14-42mm
 rrp £629.99
SAVE £151
 £479.00



CANON POWERSHOT SX40IS

rrp £459.00
SAVE £100
 £359.00



FUJIFILM FINEPIX S4000

rrp £219.99
SAVE £61
 £159.00



OLYMPUS PEN E-P3

& 14-42mm
 rrp £795.00
SAVE £50
 £745.00



NIKON COOLPIX S9100 KIT

rrp £359.97
SAVE £160
 £199.00



FUJIFILM FINEPIX HS20

rrp £399.00
SAVE £140
 £259.00



OLYMPUS PEN E-PM1

& 14-42mm
 rrp £795.00
SAVE £26
 £399.00



NIKON COOLPIX P7000 KIT

rrp £561.96
SAVE £232
 £329.99



FUJIFILM FINEPIX X100

rrp £999.99
FREE HOOD
 £869.00



OLYMPUS PEN E-PL3

& 14-42mm
 rrp £529.00
SAVE £34
 £494.00



FOLLOW US
 facebook.com/cameraworld
 youtube.com/user/cameraworldUK
 twitter.com/cameraworldUK

Express mail delivery insured courier service, usually next working day (orders before 2pm). All prices include VAT@ 20%.

Canon

EOS 600D
with 18-55mm IS
f/3.5-5.6 EF-S
rrp £739.99 **SAVE £140**
£639.00



trade up example
£480.00*
*PLUS YOUR 350D/18-55mm

CANON EOS 1100D
with 18-55mm
f/3.5-5.6 EF-S IS

rrp £499.00
SAVE £100

£399.00

CANON 100mm
f/2.8L ISM USM
rrp £1059.99
SAVE £335 £725.00

CANON 50mm
f/1.8 EF
rrp £114.99
SAVE £26 £99.00

CANON EOS 7D
with 15-85mm
f/3.5-5.6 EF-S IS USM

rrp £2399.99
SAVE £680

£1729.00

CANON POWERSHOT S100
SAVE £40
rrp £439.99
£399.00

CANON POWERSHOT G12
THE BENCHMARK

rrp £538.99
SAVE £140

£399.00

CANON 70-300mm
f/4.5-5.6 IS USM
rrp £549.99
SAVE £171 £379.00

CANON 17-85mm
f/2.8-4 IS USM
rrp £639.99
SAVE £391 £249.00

EPSON®

STYLUS PHOTO R2880 A3+ PRINTER

Produce exhibition quality prints with unprecedented control, the choice for professional and fine art photographers.

rrp £659.99 **SAVE £260**

£389.00*



CASH BACK

FREE MIRAGE SOFTWARE WORTH £105

1.6

FREE EUROPEAN FLIGHTS WITH SELECT EPSON PRINTERS
Offer ends 15/1/12
See web for full details & qualifying printers

EPSON PX730WD

NEW

£259.00

EPSON STYLUS PHOTO R2000

NEW

£419.00

EPSON PREMIUM GLOSS 255GSM A4 15 SHEETS

BUY ONE GET FREE WHILE STOCKS LAST

£12.00

EPSON PREMIUM LUSTRE 250GSM A3+ 100 SHEETS

rrp £133.78
SAVE £64

£69.00

EPSON PREMIUM GLOSS 255GSM A3+ 20 SHEETS

BUY ONE GET FREE WHILE STOCKS LAST

£30.00

EPSON PERFECTION V750 SCANNER

rrp £699.00
SAVE £137

£562.00

EPSON PERFECTION V700 SCANNER

rrp £499.00
SAVE £77

£422.00

EPSON PERFECTION V500 SCANNER

rrp £219.00
SAVE £57

£162.00

EPSON PERFECTION V330 SCANNER

QUICK, RELIABLE AND EASY TO USE

£89.00

Canon

EOS 550D with 18-55mm II
f/3.5-5.6 EF-S IS

- 18 MP APS-C CMOS sensor
- ISO 100-6400, H:12800
- Up to 3.7fps shooting
- Full HD movies
- 7.7cm (3.0") 3:2 Clear View LCD
- Ext. Mic socket
- Movie crop



rrp £899.99 **SAVE £241**

£569.00

Canon

EOS 60D with 17-85mm
f/3.5-5.6 EF-S IS USM

- 18 MP APS-C CMOS sensor
- Advanced creative features
- Vari-angle 7.7cm (3.0") 3:2 ratio LCD
- Full HD movies
- ISO 100-6400, H:12800
- 5.3fps shooting for up to 58 JPEGs
- 9-point cross type AF System



rrp £1449.99 **SAVE £452**

£998.00

Canon

EOS 5D MKII BODY ONLY

- 21.1MP full frame CMOS sensor
- DIGIC 4 processor
- ISO range expandable to 25600
- Full HD (1080, 30fps) movie recording
- High-res 3.0" VGA LCD with Live View
- Up to 3.9fps
- 9-point AF + 6 Assist AF points
- Magnesium alloy body



rrp £2299.99 **SAVE £603**

£1697.00

EPSON® STYLUS PHOTO R3000 A3+ PRINTER

FREE PACK OF A3+ PREMIUM GLOSS PAPER



FREE MIRAGE SOFTWARE WORTH £105

1.6

EISA AWARD Best Product 2011-2012 PRINTER

rrp £699.99 **SAVE £150**

£549.00

EPSON® STYLUS PRO 3880 A2 PRINTER



A2

2010 AWARDS TIPA BEST EXPERT PHOTO PRINTER (A2)

rrp £1399.99 **SAVE £200**

£1199.00

We are commission sales specialists - we part exchange and buy for cash

we Accept
h, Cheques

www.ffordes.com

Check Out Our New Look Website
Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

ffordes
photographic



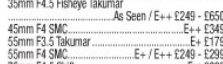
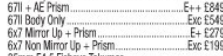
F601 Data Body Only	E- £229	FC Chrome Body Only	E- £59 - £65	Right Angle Finder	E- £75
F55 Chrome + 28-100mm	E- £49	F620 Chrome Body Only	E- / E-+ £59	Wooden grip 67II	Mint £89
F55 Chrome Body Only	E- / E-+ £19 - £25	EM Body + MDE Drive	E- £59		
F50 Black Body Only	E- / E-+ £19 - £25	F12 Black Body Only	E- £59		
F50 Chrome Body Only	E- £19	F12 Chrome Body Only	E- £59		
F401S 0.000 Body Only	Unused £39	FTN Black Body Only	As Seen £39		
Promax 600 + 24-100mm	E- £179	7.5mm F5.6 Fisheye	E-+ £499		
Promax S + 30-60mm	E- / Unused £49 - £79	24mm F2.8 AIS	E-+ £225		
10.5mm F2.8 AF ED DX Fisheye	E-+ £429	28mm F2.8 Series E	Unused £150		
12-24mm F3.5-5.6 ED AFD	E-+ / Mint- £549 - £599	28mm F3.5 PC Shift	E- £299		
14mm F2.8 AFD	E-+ £749	28-35mm F3.5-4.5 AIS	E- £179		
17.5mm F2.8 AF DX IFD	E- £599	35mm F2.8 AIS	Mint- / Mint- £349 - £450		
18-70mm F3.5-4.5 AF DX E- / E-+ £39 - £149		35mm F2.0 AI	As Seen £79		
18-105mm F3.5-4.5 G AFD DX VR	Mint- £129	35mm F2.8 PC Shift	E- / Mint- £249 - £349		
18-135mm F3.5-5.6 G AFD	E-+ £119 - £149	35mm F3.5 PC Shift	E- £299		
18-200mm F3.5-5.6 G AFD	E-+ £299 - £349	35-70mm F3.5-4.5 AIS	E- / E-+ £59 - £79		
20-35mm F2.8 AFD	E-+ £499	35-70mm F3.5 AIS	E-+ £199		
24-50mm F3.5-4.5 AFD	E-+ £109	35-105mm F3.5-4.5 AIS	Exc- / E-+ £79 - £149		
24-120mm F3.5-5.6 ED AFD	As Seen / E- £79 - £129	35-135mm F3.5-4.5 AIS	E- £129		
24-120mm F3.5-5.6 G AFD VR	E- / E-+ £249	43-86mm F3.5 Auto	Unused £175		
28mm F2.8 AF	E- £39	43-86mm F3.5 Non AI	Exc- / E- £249		
28mm F2.8 AFD	E- £129	45mm F2.8 P	E-+ / Unused £299 - £399		
28-55mm F3.5-4.5 AF	E-+ £119	50mm F1.2 AIS	Mint- £599		
28-105mm F3.5-4.5 AFD	E-+ £49	50mm F1.8 Series E	As Seen / E-+ £35 - £89		
28-200mm F3.5-5.6 AFD	E-+ £149 - £159	50mm F3.5 Macro	E- £49		
35-70mm F2.8 AFD	Exc- £39	55mm F3.5 AI Micro	As Seen £59		
35-70mm F4-5.6 AFD	E- £299	55mm F3.5 AI Macro Non AI	E- £79		
70-300mm F4-5.6 AFD	E- / E-+ £399 - £75	55mm F3.5 Non AI Micro	Exc- £59		
70-300mm F4-5.6 ED AFD	E-+ £129 - £149	70-210mm F4 Series E	As Seen / Unused £39 - £195		
70-300mm F4-5.6 G AFD	E- £39	70-210mm F4 Series E Non AI	E- £299		
75-300mm F4-5.6 AFD	E- £89	85mm F2 AI	E- £129		
80-200mm F2.8 ED AFD	E- / Mint- £399 - £699	105mm F2.5 AIS	E- / E-+ £169 - £199		
80-200mm F4-5.6 AFD	E- £49	135mm F3.5 Non AI	Exc- / E- £49 - £85		
80-400mm F4-5.6 AFD VR	E- / E-+ £749 - £899	135mm F3.5 Non AI	E- £59		
85mm F1.8 AFD	E- £229	200mm F2.8 AI	E- £125		
105mm F2.8 AFD	E- £259	180mm F2.8 ED AIS	E- / Unused £349 - £699		
180mm F2.8 ED AFD	E- £299	200mm F2.8 IFD AIS	E- £1,999		
200mm F2.8 AFD VR	Mint- £2,749	200mm F4 AI	Exc- £59		
Sigma 12-24mm F4.5-5.6 EX DG HSM	E- £499	200mm F4 AI Micro	E- £249		
Sigma 15mm F2.8 EX Fisheye	E- £359	200mm F4 Non AI	E- £79		
Sigma 17-35mm F2.8-4.0 EX HSM	E- £1,499	200mm F5.6 Medical	E- £499		
Sigma 17-35mm F2.8-4.0 EX D	E- £1,499	300mm F4.5 AI	E- £1,499		
Sigma 18-50mm F2.8 EX DC	Mint- £1,719	300mm F4.5 AIS	E-+ £1,715		
Sigma 20mm F1.8 EX DG	E- £299	300mm F4.5 ED AIS	Exc- £225		
Sigma 20-40mm F2.8 EX DG	E- £179	300mm F4.5 Non AI	E- £125		
Sigma 24-60mm F2.8 EX DG	E- £199	400mm F3.5 FED AI	E- £899		
Sigma 24-70mm F2.8 EX DG HSM	E-+ £499	400mm F5.6 ED AI	Exc- £649		
Sigma 24-70mm F3.5-5.6 EX DG ASPH	E-+ £499 - £549	400mm F5.6 FED AIS	E- £749		
Sigma 28mm F1.8 EX DG	E-+ £199	500mm F3.5 Reflex	E-+ / Mint- £225 - £349		
Sigma 28-300mm F3.5-6.3 DG	E-+ £1,499	Zeiss 28mm F2.8 Distagon ZF	Mint- £749		
Sigma 30mm F1.4 DC EX HSM	E- £279	S811 Speedlight	Unused £175		
Sigma 50mm F2.8 EX DG Macro	E- £149	S812 Speedlight	E-+ £39		
Sigma 70-210mm F4-5.6 UC AF	E- £39	S816 Speedlight	E-+ / Mint- £59 - £95		
Sigma 70-300mm F4-5.6 DG	E- £39	S817 Speedlight	E- £35		
Sigma 70-300mm F4-5.6 DG	E- £39	S818 Speedlight	E- / Unused £10 - £30		
Sigma 75-300mm F4.5-5.6 AFD	E- £89	S820 Speedlight	E- £39 - £49		
Sigma 80-400mm F4.5-5.6 AFD	E- £449 - £499	S821B Ringflash	E- £149		
Sigma 100-300mm F4 EX APO	E- £499	S84 Speedlight	E- £15		
Tamron 17-50mm F2.8 XR Di II	E- £249	S86 Speedlight	E-+ £15		
Tamron 28-75mm F2.8 XR Di II	E- £249	S12 Flash Cord	Unused £30		
Tamron 28-200mm F3.5-5.6 AFD	E- £39	S17 Flash Cord	E- / Mint- £20 - £35		
Tamron 28-200mm F3.5-5.6 Asph	E-+ £59	SD-6 Battery Pack	Unused £35 - £50		
Tamron 28-300mm F3.5-6.3 XR	Unused £169	Slave Controller SU4	Mint £39		
Tamron 28-300mm F3.5-6.3 XR Di II	E-+ £159 - £199	SRC Ring Light Unit	E-+ £49		
Tamron 55-200mm F4-5.6 XR	E- £49	Extension Tube PK2	Mint £59		
Tamron 200-400mm F5.6 AF LD	E- £249	Extension Tube PK13	E-+ / Mint- £30 - £59		
Tokina 16-50mm F2.8 ATX Pro DX	Mint £399	Extension Tube Set	E- £15		
Tokina 24-200mm F3.5-5.6 ATX	Unused £149	Extension Tube Set	E- £10		
Tokina 35-70mm F3.5-5.6 ATX	E- £149	PBS Bellows	Mint- £175		
Vivitar 28-105mm F4-5.6 AFD	E- / E-+ £199 - £249	Repro Kit Model PF	Mint- £499		
Vivitar 28-70mm F2.8 Series 1	Unused £149				
Vivitar 28-105mm F4-5.6 AFD	Unused £59				
Zeiss 21mm F2.8 Distagon ZF	E-+ £999				
TC-20E Converter	E- £199				
TC-20E Converter	E- £199				
TC16A Teleconverter	Unused £39				
TC20E Converter	E- £149				
SC17 Flash Cord	E-+ / Mint- £35				
SC18 Flash Cord	E- £79				
R1C1 Speedlight Commander Set	Mint- £399				
S821B Ringflash	E-+ £109 - £179				
S822 Speedlight	E- £49				
S822S Speedlight	E- £49				
S823 Speedlight	E- £49				
S824 Speedlight	E-+ £29 - £35				
S827 Speedlight	E-+ £59				
S828DX Speedlight	E- £89				
S829 Speedlight	E- £179				
S829S Macro Speedlight	Mint- £199				
S830 Speedlight	E- £35				
S840X Speedlight	E-+ £79				
S850DX Speedlight	E- £79				

Nikon Manual



F3T Titanium Body Only	Unused £999	45mm F4 SMC	E-+ £349
F3AF Body Only	E- £299	55mm F3.5 Takumar	E- £179
F3HP + MF14 Motor Drive	E- / E-+ £199 - £499	55mm F4 SMC	E- / E-+ £249 - £299
F3HP + MF14 Databack	E- £249	75mm F4.5 Shift	Exc- £29
F3HP Body Only	Exc- / E-+ £149 - £299	100mm F4.5 Macro	Mint- £449
F3 + MF14 Motor Drive	E- £199	135mm F4 Macro Takumar	Exc- / E-+ £149 - £159
F3 Body Only	E- / Mint- £199 - £399	150mm F2.8 Takumar	As Seen / E- £69 - £99
P2AS Chrome Body Only	Mint- £750	165mm F2.8	As Seen / E- £99 - £199
P2A Black Body Only	Exc- / E- £199 - £249	200mm F4	E- £139 - £199
P2A Chrome Body Only	Exc- / Mint- £129 - £750	200mm F4 Takumar	Exc- / E- £99 - £199
P2S Chrome Body Only	Mint- £499	300mm F4	E- / E-+ £179 - £249
P2S Black Body Only	E- £199	300mm F4 ED (IF) M*	E-+ £1,250
P2 Photomic Black Body Only	E- £199	300mm F4 Takumar	As Seen / E-+ £159 - £349
P2 Photomic Chrome Body Only	E- £149 - £165	300mm F5.6	E-+ £699 - £1,399
P2 Black Body Only	E- £149	800mm F4 Takumar	Mint- £2,499
F Photomic FTN + 50mm F1.4 Non AI	As Seen £179	Vivitar 2x Converter	Exc- / E-+ £29 - £79
F Photomic FTN Body Only	Exc- £199	Extension Tube 1	E- £35
FM2N Chrome Body Only	E- £129 - £199	Extension Tube 2	E- £35
FM2 Chrome Body Only	E- £129	Extension Tube Set	E- / E-+ £65 - £75
FE Chrome Body Only	E- £39	Extension Tubes 2+3	E-+ £49

Pentax 645 Series



645N Complete	E- £449
645-40 Complete	E- £249
645 Body Only	E- £249
645 + 45-85mm	E- £469
45mm F2.8 A	E- / E-+ £199 - £249
45-85mm F4.5 FA	E- / E-+ £599 - £649
50mm F1.7	E- / E-+ £159 - £225
55-110mm F5.6 FA	E- / E-+ £299 - £399
80-160mm F4.5 A	E- / E-+ £649
120 Insert	E-+ £49 - £79
220 Insert	E- / E-+ £39 - £59
Helicoid Extension Tube	E-+ £75

Pentax 67 Series



67II Complete	E-+ £999
67II + AC Prism	E- £249
67II Body Only	Exc- £549
67II Mirror Up + Prism	E- £279
67II Non Mirror Up + Prism	Exc- £199
35mm F4.5 Fisheye Takumar	As Seen / E-+ £249 - £650
45mm F4 SMC	E-+ £349
55mm F3.5 Takumar	E- £179
55mm F4 SMC	E- / E-+ £249 - £299
75mm F4.5 Shift	Exc- £29
100mm F4.5 Macro	Mint- £449
135mm F4 Macro Takumar	Exc- / E-+ £149 - £159
150mm F2.8 Takumar	As Seen / E- £69 - £99
165mm F2.8	As Seen / E- £99 - £199
200mm F4	E- £139 - £199
200mm F4 Takumar	Exc- / E- £99 - £199
300mm F4	E- / E-+ £179 - £249
300mm F4 ED (IF) M*	E-+ £1,250
300mm F4 Takumar	As Seen / E-+ £159 - £349
300mm F5.6	E-+ £699 - £1,399
800mm F4 Takumar	Mint- £2,499
Vivitar 2x Converter	Exc- / E-+ £29 - £79
Extension Tube 1	E- £35
Extension Tube 2	E- £35
Extension Tube Set	E- / E-+ £65 - £75
Extension Tubes 2+3	E-+ £49

Rollei SL66 Series



SL66 Complete	E- £499
40mm F4 Distagon	E-+ £549
50mm F4 Distagon	E- / E-+ £229 - £349
120mm F5.6 S Planar	Exc- £249
150mm F4 L/Slut	E-+ £399 - £799
150mm F4 Sonnar	E- £249
120/220 E Magazine	E- £125
120/220 E Magazine	As Seen / E-+ £49 - £125
ODS Magnifying Hood	E- £79
Magnifying Hood	As Seen / E- £29 - £49

Rollei Twin Lens Reflex



T Black	E- £299
Grey Baby 4x4	E- £195
Art Deco	As Seen £119
Panoramic Head	E- £99
Pistol Grip	E- £29
Plate Holder + Plates	E- £35
Prism Finder	As Seen £59
Stereo Head	E- £149

Voligtlander - Please Phone

FUJIFILM

Fuji X100

- 12.3 megapixel APS-C CMOS sensor
- High quality solid build
- Hybrid viewfinder
- Fujinon 23mm fixed focal length lens
- Full manual controls
- Full HD video

Ffordes £849



Fuji X100 with EF-20 Flash **£939** Fuji X100 with Leather Case and Hood **£979**
EF-20 TTL Flash **£109** LC-X100 Leather case **£89** Hood and Adapter **£69** NP95 Battery **£39**

Fuji X10

- Newly-developed large 2/3" 12 megapixel
- EXR-CMOS sensor and advanced EXR Processor
- Bright optical viewfinder with a wide viewing-angle
- 28-112mm f/2.8 4x optical zoom
- Motion panorama 360 mode
- Full HD video

Ffordes £529



EF-20 TTL Flash **£109** LC-X10 Leather case **£79** LH-X10 Hood **£59** NP50 Battery **£29**

Fuji HS20

- 16 megapixel CMOS sensor with EXR Processor
- 30x optical zoom - 24-720mm
- Built in EVF
- 3" tiltable LCD
- Full HD video

Ffordes £299



Fuji F550

F550

- 16 megapixel



Fuji XP30

XP30

- 14.2 megapixel
- 2.7" LCD
- 5x optical zoom - 28-1460mm
- Waterproof 5 metres, shockproof 1.5metres
- Full HD video
- Blue, Orange

Ffordes £139



Fuji GF670 + Hood + Case

- Switch easily between 6x7 and 6x6 format, 120 and 220
- Clear optical brightline viewfinder
- 80mm f3.5 EBC Fujinon lens
- Die-cast aluminium body with magnesium alloy components

Ffordes £1739



Fuji GF670W + Hood + Case

- Switch easily between 6x7 and 6x6 format, 120 and 220
- Clear optical brightline viewfinder
- 55mm f4.5 EBC Fujinon lens
- Die-cast aluminium body with magnesium alloy components

Ffordes £2021



Part Exchange Welcomed

Email: info@ffordes.com
Fax: 01463 782 072

**The Kirk, Wester Balblair,
Beauly, Inverness. IV4 7BQ.**

Please visit our website: **www.mathersoflancashire.co.uk**

Canon



**Canon EOS 600D
+ 18-55mm IS
only £639!***

EOS 600D + 18-55 IS + 55-250 IS £849*
EOS 600D body only £569*

***LESS £50 CASHBACK FROM
CANON ON ALL KITS & BODY ONLY**

Nikon



**Nikon D3100
+ 18-55mm VR
only £399!**

D3100 + 18-55 VR + 55-300 VR £649
D3100 body only £299

Nikon



**Nikon D5100
+ 18-55mm VR
only £599!**

D5100 + 18-55 VR + 55-300 VR £859
D5100 body only £529

PENTAX



**Pentax K-r
+ 18-55mm DA
only £379!**

K-r + 18-55 DA + 50-200 DA £469
K-r body only £349

PENTAX



**Pentax K-5
+ 18-55mm WR
only £759!***

K-5 + 18-55 WR + 50-200 WR £919*
K-5 body only £739*

***LESS £90 CASHBACK FROM
PENTAX ON ALL KITS
& BODY ONLY**

Panasonic LUMIX® G Series



**Panasonic Lumix G-2
+ 14-42mm Mega OIS
only £379!**
(Less £40 Cashback)

**OR...
Panasonic Lumix G-2
+ 14-42mm
+ 45-200mm lenses
only £639!**
(Less £65 Cashback)



**Panasonic Lumix G-3
+ 14-42mm Mega OIS
only £469!**
(Less £40 Cashback)

**OR...
Panasonic Lumix G-3
+ 14-42mm
+ 45-200mm lenses
only £689!**
(Less £65 Cashback)
Free Adobe Lightroom
with both G-3 Kits



**Panasonic Lumix GF-3
+ 14mm f2.5 lens
only £379!**
(Less £40 Cashback)

**OR...
Panasonic Lumix GF-3
+ 14-42mm lens
only £355!**
(Less £40 Cashback)
Free Adobe Lightroom
with both GF-3 Kits



**Panasonic Lumix GH-2
body only £549!**

**OR...
Panasonic Lumix GH-2
with 14-42mm
only £629!**
(Less £40 Cashback)
**with 14-140mm
only £969!**
(Less £40 Cashback)

LUMIX® G Series Lenses

14mm f2.5	£278	(Less £25 Cashback)
20mm f1.7	£278	(Less £25 Cashback)
X PZ 14-42mm f3.5-5.6	£299	(Less £60 Cashback)
X PZ 45-175mm f4-5.6	£319	(Less £60 Cashback)
14-140mm f4-5.8	£569	(Less £25 Cashback)
45-200mm f4-5.6	£269	(Less £25 Cashback)
100-300mm f4-5.6	£429	(Less £25 Cashback)

LEICA Lenses For G Series

Summilux 25mm f1.4 ASP	£439	(Less £25 Cashback)
Macro 45mm f2.8	£549	(Less £25 Cashback)

Panasonic

Lumix S-3	£79
Lumix FS-16	£79
Lumix FS-18	£94
Lumix FS-22	£109
Lumix FS-35	£109
Lumix FS-37	£126
Lumix FX-70	£169
Lumix FX-77	£189
Lumix FX-90	£208
Lumix LX-5	£349
Lumix FZ-45	£229
Lumix FZ-48	£258*
Lumix FZ-100	£299
Lumix FZ-150	£355*

*** Now With 5 Years Warranty**

Lumix TZ-8 £169

Lumix TZ-18 £179

TZ-18 Now less £25 CashBack

TZ-20 Now less £35 CashBack

Lumix FT10 £139

Lumix FT3 £263

FUJIFILM FinePix

Z-90	£89
Z-900 EXR	£139
T200	£94
XP-10	£88
XP-30	£123
F-550 EXR	£199
F-600 EXR	£225
S-2950	£119
S-3200	£139
S-4000	£166
W3 REAL 3D	£228
HS-20 EXR	£269

**Please note.
WE STILL SELL FILM!
Kodak, Fuji, Ilford
Colour Print, Slide
and Black & White.
35mm and 120!**

SIGMA

20mm f1.8 EX DG	£529
24mm f1.8 EX DG	£429
30mm f1.4 EX DG HSM	£366
50mm f2.8 EX Macro DG	£259
70mm f2.8 EX Macro DG	£349
105mm f2.8 EX DG OS HSM Macro	£675
10-20mm f4-5.6 EX DC HSM	£414
10-20mm f3.5 EX DC HSM	£485
12-24mm f4.5/5.6 MK2 DG HSM	£639
17-50mm f2.8 EX DC HSM	£539
17-70mm f2.8-4 DC Macro OS HSM	£339
18-50mm f2.8-4.5 DC OS HSM	£175
18-200mm f3.5-6.3 DC	£175
18-200mm f3.5-6.3 DC OS	£279
18-250mm f3.5-6.3 DC OS	£395
70-200mm f2.8 APO EX DG OS	£949
70-300mm f4-5.6 APO DG Mac II	£185
70-300mm f4-5.6 DG OS	£295
150-500mm APO DG OS HSM	£819
1.4x APO EX DG Conv (EX lenses)	£199
2x APO EX DG Conv (EX lenses)	£239

SIGMA 3
3 YEAR UK WARRANTY
For registration and conditions log on to
www.sigmaimaging-uk.com/warranty

**Please visit our website for the
full range of SIGMA lenses.**



Panasonic
G Series Case only **£19.95!**

**Please visit our website
for best prices on Lowepro
bags, Hoya and Kood
filters, Fuji memory cards,
batteries and camera
accessories. E&OE.**

E-mail: sales@mathersoflancashire.co.uk Shop Address: 23, Market Street, Bolton. BL1 1BU.

ALL U.K. STOCK - NO GREY IMPORTS

FUJIFILM



X100 - £845

FREE Sandisk 8GB Ultra 133X SD Memory Card when you order a X100

FinePix X100 Camera & Accessories

FinePix X100 Black	£845
FinePix x100 Premium Leather Case	£89
EF-20 Flash Unit for FinePix X Series	£129.99
NP-95 Lithium-Ion Rechargeable Battery	£39.99
CP95 Coupler FinePix X100	£19.99
X100 Lens Hood and Adapter Ring	£69
X100 Adapter Rings	£29.99

Digital Cameras

FinePix A170 Blue	£74.99
FinePix AV200 Black/Pink/Silver	£49.95
FinePix AV250 Black/Pink/Silver	£58.95
FinePix AX350 Black/Pink/Red/Silver	£69.95
FinePix F500 EXR Black/Blue/Red/White	£182.95
FinePix F550 EXR Black	£199
FinePix F600 EXR Black/Red/White	£239
FinePix HS20 Black	£249.95
FinePix JV200 Black/Pink/Silver	£59.95
FinePix JX300 Black/Pink/Silver	£69.95
FinePix JX350 Black/Blue/Pink/Red/Silver	£74.95
FinePix S2950 Black	£118.95
FinePix S3200 Black	£134.95
FinePix S4000 Black	£166.95
FinePix T200 Black/Blue/Gunmetallic/Red	£89.99
FinePix W3 Real 3D Black	£217.95
FinePix X10 (Stock due, call for price and availability)	
FinePix XP30 Black/Blue/Green/Orange/Silver	£119
FinePix Z90 Black/Blue/Pink/Purple/Red/Silver	£84.95
FinePix Z900 EXR	
Black/Blue/Pink/Red/Silver/White	£144.95

lomography



Cameras

Diana F+ Take my Heart 120	£64.99
Diana+ Pinhole Multi Operator 120 (Black & Yellow)	£39.99
Diana Mini 35mm	£39.99
Diana Mini 35mm (White)	£39.99
Diana Mini 35mm Camera and Flash	£64.99
Diana Mini Petit Noire 35mm	
Camera and Flash	£69.99
Diana Mini Rose 35mm Camera and Flash	£69.99
Diana Mini Juyli (Freedom) 35mm	
Camera and Flash	£69.99
Diana Mini White 35mm Camera and Flash	£69.99

La Sardina Marathon 35mm (Green)	£46.99
La Sardina Sea Pride 35mm (Blue & White)	£46.99
La Sardina El Capitan 35mm	
Camera and Flash (Red)	£79.99
La Sardina Fischer's 35mm Camera (Blue)	£79.99
Fisheye 2 35mm (Pink)	£59.99
Fisheye 2 I Love You 35mm (Red & White)	£59.99
Fisheye 2 Shiawase 35mm (Happiness)	£59.99
Holga 35mm	£39.99
Holga 35mm Black Corner	£39.99
Supersampler Rubberized 35mm (Blue)	£39.99
Supersampler 35mm (Blue or Black)	£39.99
Sprocket Rocket Black	£66.99
Sprocket Rocket SuperPop 35mm (Blue/Green/Orange/Yellow)	£72.99
LC-A+ 35mm	£225

MINOX



Camera, Accessories and Binoculars

Minox DCC 5.1 Sub Miniature Digital Camera	£119
Flash Unit for DCC 5.1 Sub Miniature	£64.99
Minox DCC 5.1 Sub Miniature	
Digital Camera and Flash Kit	£169
DCC 5.1 Soft Leather Bag	£38.99
DCC 5.1 BL-5B	
Rechargeable Battery	£18.99
DCC 5.1 Leather Wrist Strap	£17.99
DCC 5.1 Leather Shoulder Strap	£21.99
DCC 5.1 Round Cord Strap	£17.99
DCC 5.1 Metal Lens Cap	£21.99
DCC 5.1 Wide Angle Converter	£78.99
DCC 5.1 Tele Converter	£78.99

Binoculars

* 'Made in Germany'

HG 8.5x52 BR*	£549.99
HG 10x52 BR*	£679.99
HG 8x33 BR*	£569.99
HG 8x43 BR*	£599.99
HG 10x43 BR*	£649.99
BF 10x42 BR	£149.99
BV 8x42 BR	£169.99
BV 10x42 BR	£179.99
BV 8x42 BR Orange Camo	£199.99
BV 8x25 BRW Compact Black	£99.99
BV 10x25 BRW Compact Black	£99.99
BL 8x33 BR	£399
BL 8x44 BR	£449
BL 10x44 BR	£399.99
BL 8x52 BR	£429.99
BL 10x52 BR	£439.99
APO HG 8x43 BR *	£1,149
APO HG 10x43 BR *	£1,149
APO HG 8.5x43 BR	Was £599 Now £499



£648

D-LUX 5 with Hand Grip and ERC Case Kit

Digital Cameras

V-LUX 30	£515
V-LUX 2	£599
X1 Black/Grey	£1,325
D-LUX 5	£589

Accessories

SF 58 Flash Unit	£499
M Compact Charger	£125
M Battery	£69
M Leather Nappa Case	£189
Billingham Combi Bag Black/Khaki available	£209
Full range of Leica filters from...	£69

Digital Rangefinder Cameras

M9 Black/Steel Grey	£4,875
M9-P Black/Silver	£5,395
Full range of M Lenses available online...	

Binoculars

8x20 BCA Binoculars	£289
10x25 BCA Binoculars	£309
8x20 BR Binoculars	£459
10x25 BR Binoculars	£479
7x42 HD Binoculars	£1,295
8x32 HD Binoculars	£1,299
8x42 HD Binoculars	£1,369
8x50 HD Binoculars	£1,369
10x32 HD Binoculars	£1,295
10x42 HD Binoculars	£1,369
10x50 HD Binoculars	£1,379
12x50 HD Binoculars	£1,539
8x20 Monovid Black/Red	£299

Tripods

Trima Aluminium Tripod	£179
Trica Carbon Fibre Tripod	£299
Plus a DH-1 Head	+£200
DH-1 Head	£229
Large Ball & Socket Head 14110	£169
Mini Tripod 14320	£89

Spotting Scopes

APO-Televid 82 Straight Scope	£1,799
APO-Televid 82 Angled Scope	£1,799
APO-Televid 65 Straight Scope	£1,349
APO-Televid 65 Angled Scope	£1,349
Plus a Leica 25-50x Eyepiece	+£550
Full range of Stay On Cases available...	

DÖRR

Made in Japan

Filters

37mm UV Protect DHG Slim	£14.99
40.5mm UV Protect DHG Slim	£14.99
43mm UV Protect DHG Slim	£14.99
46mm UV Protect DHG Slim	£14.99
49mm UV Protect DHG Slim	£14.99
52mm UV Protect DHG Slim	£19.99
55mm UV Protect DHG Slim	£19.99
58mm UV Protect DHG Slim	£19.99
62mm UV Protect DHG Slim	£24.99
67mm UV Protect DHG Slim	£24.99
72mm UV Protect DHG Slim	£29.99
77mm UV Protect DHG Slim	£29.99
82mm UV Protect DHG Slim	£34.99
37mm Circular Polarising DHG Slim	£39.99
40.5mm Circular Polarising DHG Slim	£39.99
43mm Circular Polarising DHG Slim	£39.99
46mm Circular Polarising DHG Slim	£39.99
49mm Circular Polarising DHG Slim	£44.99
52mm Circular Polarising DHG Slim	£44.99
55mm Circular Polarising DHG Slim	£44.99
58mm Circular Polarising DHG Slim	£49.99
62mm Circular Polarising DHG Slim	£54.99
67mm Circular Polarising DHG Slim	£59.99
72mm Circular Polarising DHG Slim	£69.99
77mm Circular Polarising DHG Slim	£74.99
82mm Circular Polarising DHG Slim	£89.99

Digital High Grade, Slim & Excellent Anti-reflective metal mounts

Visit our Sheffield Store

Harrison Cameras
112-114 London Road
Sheffield S2 4LR

0114 2760002



Visit our dedicated Secondhand Website



www.harrisoncameras.co.uk/used



Visit our website today!

Scan the code using the QR reader on your smart phone. If you don't have a QR reader, search in your app store there's loads of free ones available.

CHRISTMAS Carmarthen has come early at.. CAMERA Centre

"AN 'L' OF A DEAL"



**Get a FREE Hoya Pro
Filter when you buy
any 'L' series
Canon lens**

Canon
Pro UK Stockist

24mm F1.4 L IS USM..... **£1389.99**
50mm f1.2 L..... **£1299.99**
85mm F1.2..... **£1789.99**
100mm MACRO f2.8 L IS **£749.99**
135mm f2 L USM..... **£919.99**
200mm f2.8 L USM mk II..... **£649.99**
300mm F4 L IS USM..... **£1169.99**
400mm f5.6 L..... **£1119.99**
MPE 65mm f2.8 1-5x MACRO . **£869.99**

16 - 35 f2.8 L II USM..... **£1169.99**
17 - 40 f4 L..... **£624.99**
24 - 70 f2.8 L USM..... **£999.99**
24 - 105 f4 L IS..... **£929.99**
28 - 300 f3.5 - 5.6L IS USM... **£2229.99**
70 - 200 f2.8 L IS USM **£1849.99**
70 - 200 f2.8 L USM..... **£999.99**
70 - 200 f4 L USM..... **£499.99**
70 - 300 f4-5.6 L IS USM **£1169.99**
100 - 400 f4-5.6 L IS USM **£1269.99**

CARMARTHEN CAMERA CENTRE

1, PARCMAEN STREET, CARMARTHEN. SA31 3DP.

Tel: **01267 222 300** Email: **info@carmarthencameras.co.uk**

www.carmarthencameras.co.uk

WaltersPhotoVideo
Choice, value and advice



Genuine UK Stock

ORDER LINES
08453 88 11 69
CALLS CHARGED AT LOCAL RATES

Canon

WWW.WALTERSPHOTOVIDEO.CO.UK



Features
18.1 MP full frame CMOS sensor
Up to 12fps plus 14fps High speed mode
100-51200 ISO, up to H-204800
61 point AF system
100,000 pixel RGB AE metering
Full HD 1080p EOS movie
Dual "DIGIC 5+" processors
Clear View II 8.11 cm (3.2") 1,040k LCD
Ethernet port

The EOS-1D X combines speed with image quality, to create the next generation camera for professionals. Full frame 18 megapixel sensor with Dual "DIGIC 5+" processors sets the standard, and up to 12 frames per second shooting takes it beyond.

Performance redefined
Pre-Order NOW!

KATA Lightweight Protection

Specialist Equipment
Deserves Specialist Service

Canon

EOS Professional Centre

**WE STOCK A WIDE RANGE OF
QUALITY USED EQUIPMENT
PART EXCHANGE WELCOME**

ALL PRODUCTS ARE UK STOCK E.&O.E. PRICES SUBJECT TO CHANGE. GOODS SUBJECT TO AVAILABILITY. ALL PRICES INCLUDE VAT AT STANDARD RATE OF 17.5%

Est 1994

T4 CamerasVisit us online at: www.t4cameras.co.uk

Panasonic

Add a Hama 8GB SDHC card to any Panasonic camera for **ONLY £10***Panasonic LUMIX DMC-FZ150**

Packing a powerful zoom lens, high performance imaging devices, a host of functions and manual control in a compact body, the DMC-FZ150 is highly versatile - perfect for advanced amateur photographers with its high quality photo and video.

ONLY £379.00**Panasonic LUMIX DMC-FZ48**

The DMC-FZ48 features a 25mm ultra wide-angle 24x optical zoom F2.8-5.2 LEICA DC VARIO-ELMARIT lens (35mm camera equivalent: 25-600mm). The powerful 24x optical zoom can be used both in photo and video recording.

ONLY £279.00**Panasonic LUMIX G3**

Smaller, lighter and with outstanding image quality, the LUMIX G3 is designed to go anywhere you do. PLEASE SEE OUR WEBSITE FOR LATEST PRICE

**Panasonic LUMIX GF3**

Like a DSLR, the Lumix GF3 takes high quality photos and uses interchangeable lenses. Unlike a DSLR it's small enough to fit in a jacket pocket. Slim, stylish and easy to use.

PLEASE SEE OUR WEBSITE FOR LATEST PRICE

**PANASONIC MICRO FOUR THIRD LENSES**

LUMIX G X VARIO PZ 14-42MM.....	369.00
LUMIX G X VARIO PZ 45-175MM.....	399.00
14MM F2.5 PANCAKE.....	289.00
20MM F1.7 PANCAKE.....	289.00
25MM F1.4 LEICA DG SUMMILUX.....	489.00
7-14MM F4.0 ASPH.....	999.00
45-200MM F4.0-5.6 O.I.S.....	259.00
100-300MM F4.0-5.6 O.I.S.....	459.00

Phone our Experienced advisors on

Newbury: 01635 528788
Swindon: 01793 523332
Witney: 01993 702687

Lines open Monday-Saturday
9:00 am - 5:30 pm

- Part-Exchange Welcome
- Lease Rental available (subject to status)
- Passport Photos
- Sensor Cleaning
- Studio Hire
- Servicing and Repairs

All product genuine UK stock, no grey imports.

P&P Mainland UK £9.00
Stock subject to availability

**SRS Microsystems**www.srsmicrosystems.co.uk**Mail Order Hot Line 01923 226602**

90-92 THE PARADE
HIGH STREET
WATFORD
HERTS
WD17 1AW

WANT TO UPGRADE?
We buy digital SLR lenses & cameras!
Call us for a price today

PENTAX

18-135 AL (IF) DC WR	£489
18-55 AL WR	£89
50-200 AL WR	£149
10-17/3.5-4.5	£399
12-24/4 DA	£599
15/4 DA Limited	£489
17-70/4 ED SDM	£399
23/3.2 AL DA	£399
35/2.4 AL DA	£139
55/2.8 Macro DA Limited	£299
40/2.8 DA Limited	£299
55-300/4-5.8 DA ED	£275
70/2.4 DA Limited	£389
18-55 DAL	£79
16-50 DA*/2.8 SDM	£619
200 DA*/2.8 SDM	£739
300 DA*/4 SDM	£925
50/1.4 FA	£299
50-135 DA*/2.8 SDM	£689
55 DA*/1.4 SDM	£599
60-250 DA*/4 SDM	£1095
100/2.8 DFA WR Macro	£479
50/2.8 DFA Macro	£395
31/1.8 FA Limited	£1069
43/1.9 FA Limited	£699
77/1.8 FA Limited	£779
AF 160 FC Ring Flash	£499
AF 540 FZ2 Flash	£399
AF 360 FZ2 Flash	£269
AF 200 FG Flash	£109

PENTAX K-5

Body Only

£739

Body +

£789

£90 Cashback

10% Off Voucher Available from Pentax

From £8999

PENTAX K-r

Body +

£395

£185.55 DAL

D-BG4 Grip - K5 & K7

£179

D-L90 Battery - K5 & K7

£32.99

O-ME53 Mag. Eyecup

£49.99

MI-60 Grid Screen

£59.99

MI-60 Scale Screen

£59.99

ME-60 Plain Screen

£59.99

PENTAX 645D

Body Only

£8999

10% Off Voucher Available from Pentax

From £8999

PENTAX Q

Body +

£549

£100 Cashback

From £549

Canon 600D

Body

£599

+ 18-55mm IS

£639

Canon 60D

Body

£769

+ 18-135mm IS

£1059

Canon 70D

Body

£1199

+ 18-135mm IS

£1439**Canon**

24-70mm F2.8 L IS USM

£1049

70-200mm F2.8 L IS II USM

£1999

100mm F2.8 L IS USM Macro

£229

100-400mm F4.5-5.6 L IS USM

£1299

10-22mm F3.5-4.5

£689

15-85mm F3.5-5.6 IS USM

£599

18-55mm F3.5-5.6 IS USM

£139

55-250mm F4-5.6 IS

£189

50/1.8 II

£99

60mm F2.8 USM Macro

£379

70-300mm F4-5.6 IS USM

£429

SIGMA

8-16/4.5-5.6 DC HSM

£549

10-20/3.5 EX DC HSM

£429

105/2.8 EX Macro DG

£399

120-600/4.5-6.3 APO OS

£719

12-24/4.5-5.6 II DG HSM

£679

120-300/2.8 EX DG OS HSM

£2099

150-500/2.5-6.3 APO DG OS

£849

17-50/2.8 EX DC OS HSM

£359

17-70/2.8-4.5 DC OS

£349

18-50/2.8 EX DG Macro

£309

24-70/2.8 IF EX DC HSM

£539

30/1.4 EX DC

£379

4.5/2.8 EX HSM Circular Fisheye

£597

50-150/2.8 EX DC Mx2

£585

50-500/4.5-6.3 DG HSM OS

£1269

50/1.4 EX DG HSM

£379

50/2.8 Macro DG

£369

50-200/4.5-6.3 DC OS HSM

£325

70-300/2.8 EX APO DG

£599

70-300/2.8 EX DG OS HSM

£999

70-300/4.5-6.3 APO DG Macro

£179

70-300/4.5-6.3 Macro Super DG

£129

70-300/4.5-6.3 DG OS

£299

70/2.8 EX Macro DG

£369

85-1.4 EX DG HSM

£699

EF 610 DG ST Flash

£159

EF 610 DG SUPER Flash

£229

Nikon

D700

Body Only

£1779

Call for our latest price and availability

Nikon D7000

Body Only

£429

Call for our latest price and availability

Nikon D3100

Body Only

£177

Call for our latest price and availability

Nikon V1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

Body Only

£175

Call for our latest price and availability

Nikon 1 J1

USED Special



Only £2199

USED Special



Only £1299

USED Specials from our YATE BRANCH



Only £1799

CALL 01454 325302
To enquire or order anything in this box

USED Cameras

CANON	
A1 & MA Vinder Set Ex++	£119
EOS 400D Body Mint	£249
EOS 450D Body Mint	£329
LEICA	
111F Body Ex++	£499
FM Body Ex++	£99
F90X & MB-D10 Ex++	£99
FM2N & 50mm f1.8 Mint	£229
FM3A Body Mint	£399
OLYMPUS	
OM1 & 50mm f1.8 Ex++	£129
OM2N Body Ex++	£129
PENTAX	
Pentax MX Vinder Ex++	£29
MISC	
Iloca Stereogram Ex++	£299
Weston Master V Ex++	£39

USED Lenses

CANON - FD, EF & EF-S	
17-85mm f4-5.6 Mint	£330
20mm f2.8 FD Ex++	£279
20-35mm f3.5-4.5 EF Ex++	£209
24-70mm f2.8L Ex++	£899
70-200mm f2.8 IS II Mint	£1649
70-210mm f4 FD Mint	£79
70-300mm f4-5.6 IS USM Ex++	£329
70-300mm f4.5-5.6 DO Mint	£849
75-200mm f4.5 FD Ex++	£69
85mm f1.2L Mk II Mint	£1449
135mm f2L Mint	£729
Sigma 17-50mm f2.8 Mint	£429
Sigma 28-300mm f3.5-6.3 Ex++	£169
Sigma 150-500mm f5-6.3 Ex++	£679
Zeiss 21mm f2.8 ZE Mint	£1199
1.4x Teleconverter Mk2 Mint	£239
STE-2 Mint	£119
NP-E3 Battery Mint	£59

USED Lenses

LEICA	
9cm f4 Elmar Set Ex++	£149
28mm f2 Summarit Mint	£2199
90mm f2.5 Summarit Mint	£949
Minolta Rokkor 28mm f2.8 Mint	£399
NIKON - AF, AI, AIS	
18-35mm f3.5-4.5 Ex++	£319
Zeiss 35mm f2.2F Mint	£549
85mm f2 AIS Ex++	£279
180mm f2.8 IF ED Mint	£329
Tokina 80-400mm f4-5.6 AF Ex++	£499
OLYMPUS	
14-45mm f3.5-5.6 1/3 Mint	£89
28mm f2.8 OM Ex++	£69
28-48mm f4 OM Ex++	£129
35mm f2.8 Shift OM Ex++	£349
35-70mm f4 Ex++	£69
50mm f2.5 Macro OM Mint	£129
PENTAX - PK, PKA, M42	
20mm f4.5 M42 Ex++	£299
40mm f2.8 Pancake PK Ex++	£129
85mm f2.2 Soft PK Mint	£299
BRONICA	
40mm PS f4 Ex++	£349
50mm PS f3.5 Ex++	£299
65mm PS f4 Ex++	£249
110mm PS f4 Macro Mint	£349
150mm PS f4 Ex++	£199
250mm PS f5.6 Ex++	£299
SQ AE Finder Ex++	£199
MISC	
Panasonic 45-200mm f4-5.6 Ex++	£199
Contax 90mm f2.8 Ex++	£119
Contax TLA 200 Flash Ex++	£119
Rollei 16 Mutar 0.6x Ex++	£79
Rollei 16 Mutar 1.7x Ex++	£79
FLASHGUNS	
Canon 580EX MKII Mint	£329
Nikon SB-23 Ex++	£39

See our website for our full range of quality secondhand

Panasonic



£299



£369

Panasonic



£439



£199

LEICA M9-P



Only £5395



Only £599 WITH FREE RGB CARD

Canon



£249

Canon



Only £319

Nissin



£89 £129

ZEISS Lenses At Ace Cameras



£912



£593

Canon ZE & Nikon ZF.2 Fit	
18mm f3.5 Distagon T*	£1140
21mm f2.8 Distagon T*	£1413
25mm f2.8 Distagon T*	£864
28mm f2 Distagon T*	£1048
35mm f2 Distagon T*	£820
50mm f1.4 Planar T*	£589
50mm f2 Makro Planar T*	£1049
85mm f1.4 Planar T*	£1039
100mm f2 Makro Planar T*	£1549

Some SLR lenses available in ZK & ZS mounts
ZM lenses available in black or silver

Leica M ZM Fit	
15mm f2.8 Distagon T*	£3318
18mm f4 Distagon T*	£1092
21mm f2.8 Biotagon T*	£1069
25mm f2.8 Biotagon T*	£912
28mm f2.8 Biotagon T*	£815
35mm f2.8 Biotagon T*	£815
50mm f2.8 Biotagon T*	£815
50mm f2.8 Biotagon T* Ikon	£815
50mm f1.5 C-Sonnar T*	£899
50mm f2 Planar T*	£639
85mm f4 Tele-Tessar T*	£736

Part exchange is welcome, please call for an estimate

Ace Optics have been supplying top quality products & offering the best service & advice for over 25 years. If you're thinking of making a purchase & need help in making the right choice, please don't hesitate to give us a call & our friendly & knowledgeable staff will be more than happy to oblige. Complete camera systems & other items bought for cash, top prices paid, give us a try.

www.acecameras.co.uk

24 hour despatch £10 (small items £6) - Open Mon - Sat, 8.45am - 6.00pm
Prices & details correct at time of print & include VAT & E&OE

MORRIS PHOTO SAVE YOU MORE - www.morrisphoto.co.uk

Tel: **08454 30 20 30** Helpline: **01608 649 224** facebook twitter YouTube
Unit 9, Worcester Road Trading Park, Chipping Norton, Oxon. OX 7 5XW. Fax: 01608 644555 Email: sales@morrisphoto.co.uk

Paterson Daylight Kit



£249.00

Daylight Twin Head Kit

£249.00

Minox GT-S 35mm Camera



£459.00

Gitzo GT1542T Tripod



£484.95

CLAIM A FREE BAG FROM GITZO

GC1201T WITH GT1542T

GC1100 WITH SERIES 1 TRIPODS

GC2100 WITH SERIES 2 TRIPODS

GC3100 WITH SERIES 3 TRIPODS

GC5100 WITH SERIES 4/5 TRIPODS

Link to claim form on our site

Ilford Galerie Inkjet Papers



£11.25

A4 Pack 100 £36.95 A4 Pack 250 £74.95

A3 Pack 25 £25.95 A3+ Pack 25 £28.95

6x4 Pack 100 £16.95 7x5 Pack 100 £21.95

Manfrotto MY 732CY Kit



£99.95

Manfrotto 055CXPRO3



£249.95

CLAIM A FREE 324RC2 HEAD FROM

MANFROTTO WITH THESE TRIPODS

Manfrotto 190CXPRO3



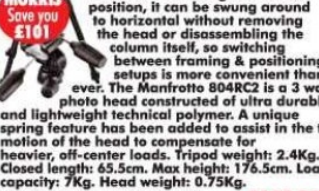
£224.95

CLAIM A FREE 324RC2 HEAD FROM

MANFROTTO WITH THESE TRIPODS

Link to claim form on our site

Manfrotto 055XPROB Kit



£168.99

CLAIM A FREE VELOS V BAG FROM

MANFROTTO WITH THIS TRIPOD KIT

Link to claim form on our site

MORRIS still stock B&W Film, B&W Printing

Papers and all the Chemicals you need for your darkroom

Spider Single Camera System



£109.95

Spider Black Widow - fits a normal belt,

suitable for lighter cameras £39.95

Kata D-3N1-20 Backpack



£71.95

D-3N1-10 Backpack

£63.95

D-3N1-11 Backpack

£88.95

D-3N1-22 Backpack

£89.95

D-3N1-33 Backpack

£119.95

D-3N1 Tripod Holder

£19.95

CLAIM CASHBACK FROM KATA ON ALL

OF THESE BAGS - link on our site

BEST FOR BAGS and TERRIFIC FOR TRIPODS!

Showroom open Mon-Sat 9am till 5pm. Prices shown include VAT at current rate. All of our stock comes from U.K. suppliers - no grey. All items subject to availability. All savings shown are against SRP. E&OE.

Collectable Cameras

Simon & Julie Chesterman

Accura Bouncemaster bulb flash set + bulbs, all lovely	£15	Nikon AR-4 double cable release, lovely condition	£19
Balida Baisette folding 35mm. 50mm f3.5 Radonair	£35	Nikon CS-20 soft leather case for sir + zoom (35-105)	£19
Berlino Mini Trekker (like a Trekker but fixed short legs)	£35	Nikon EM body, chrome button, nice condition	£19
Bronica ETR 6x4.5 not film back. With darkslide	£35	Nikon F black leather ever ready case, nice condition	£29
Bronica ETRS Speedring 1/11, near mint, with self strap	£35	Nikon FG body, black, with MD-E window VGC, nice	£59
Canon AE-1 Program, BLACK, with 50 f1.8 FD VGC	£65	Nikon FM body, black. Quite well used but working well	£59
Canon EF 70-210 1:4-5.6 Sigma UC zoom non digital	£25	Nikon non AI 200mm f4 Nikkor Q lens, black VGC	£45
Canon EF 110 AF macro tubes, 21mm and 31mm, Jessop	£19	Nikon non AI 75-260mm f4.5 Soligor lens, lovely	£29
Canon F1N AE, with 50mm f1.8 FD lens. Good User	£199	Nikon pre AI 50mm f1.4 Nikkor lens, scalloped	£89
Canon F1N, with Prism FN, 50mm f1.8 FD, serviced	£199	Nikon Speedlight SB-12, shoe for F3, case, VGC	£39
Canon FD 25mm Ext Tube, genuine Canon cased	£15	Nikon Speedlight SB-17 with dedicated shoe for F3	£25
Canon FD 300mm f5.6 Bayonet lens. Good condition	£49	Olympus AF-1 (like an XA but all) lovely 35 f2.8 zuko	£25
Canon FD 50mm Ext Tube, genuine Canon, cased	£19	Olympus OM 100mm f2.8 Zuko Auto T lens. Superb	£99
Canon ius L-1, black, APS compact, 26mm f2.8 prime	£25	Olympus OM 135mm f3.5 Zuko Auto T lens. VGC	£29
Canon L38 85mm f2.8 Serenar. Lovely with caps, finder	£149	Olympus OM 28-200mm f3.5-5.3 Vivitar Macro Zoom	£39
Canon Motor Drive MA for A1, AE-1 etc. nice user	£39	Olympus OM 300mm f4.5 Zuko lens, good user	£99
Canon Sure Shot 35mm AF (original) with 38mm f2.8	£29	Olympus OM 300mm f4.5 Zuko lovely glass, well used	£119
Canon T90 body, working well, strap lug broken	£69	Olympus OM 35-105 f3.5-5.4 Zuko Zoom bit of dust	£89
Canon Waist Level Viewer 2 (a rotating chimney finder)	£29	Olympus OM 35-70mm f4.5 Zuko MC zoom lens lovely	£59
Cromatek pro filter / hood set with adaptors for 62 / 67	£25	Olympus OM 65-200mm f4 Zuko Auto-Zoom lens	£79
ENLARGING LENS Minolta 75mm f4.5 E Rokkor. VGC	£29	Olympus OM 75-150mm f4 Zuko zoom lens. VGC	£45
ENLARGING LENS Nikon 50mm f2.8 EL Nikkor, late type	£35	Olympus OM f1 135mm f2.8 Vivitar lens. Lovely, boxed	£25
ENLARGING, Nikon 50mm f4 EL Nikkor, cap, keeper	£25	Olympus OM f1 28mm f2.8 Tokina RMC VGC	£25
Ensign Cameo plate camera, 6x9, Adia / Compur	£39	Olympus OM f1 75-300mm f4.5-5.6 MC Vivitar Zoom	£39
Fed 4 plus 53mm f2.8 N-61 lens, VGC, cased	£29	Olympus OM f1 Auto ext tubes, set of 3, Vivitar mint	£29
Fujica ST70SW M42, with 55mm f2.2 Fujinon lens	£29	Olympus OM Winder 2, VGC, way better than usual	£29
Fujita 66 (6x6 on 120 SLR) complete with 80 and 150	£169	Olympus OM-2 Spot Program + 50mm f1.8 Zuko lens	£129
Gossen Lunaflex meter, VGC, tested and working well	£59	Olympus T32 flash, good used condition, working well	£29
Gossen Lunaflex 3 meter, VGC, cased with lanyard	£49	Opticon Hide Mount with pan / tilt head, case, mint	£39
Gossen Sotomast light, VGC, cased	£39	Opticon Oregon 10x42 binoculars, very nice imaging	£29
Hit camera, original HIT name, subminiature from 50's	£29	Pentax 6x7 MU, with 105mm f2.4 SMC, Prism	£299
Horseman 6x9 Roll Film Holder (knob wind) good, case	£69	Pentax Databack FB VGC, cased	£29
Horseman Press 970 + 105 lens, 6x9 RFF, case etc etc	£389	Pentax Flip Up Magnifying eyepiece (Horizontal)	£19
Kodak No. 2 Folding Pocket Brownie (Horizontal Style)	£29	Pentax K 135mm f3.5 SMC-M lens, VGC, nice optics	£39
Kodak Retina C 35mm f5.6 Contar Xenon Super, boxed	£49	Pentax K 200mm f4 SMC-M lens, lovely near mint	£49
Kodak Retina C 11 Close Up / Copy set, VGC, boxed	£39	Pentax K 24-50mm f4 SMC-M lens, Super	£19
Kodak Retina I/C, nice user good overall, wear on top	£39	Pentax K 28-70mm f3.5-4.5 Tokina RMC VGC	£29
Kodak Retina I/C, nice user nice overall, wear on top	£39	Pentax K 35-70mm f2.8-3.5 SMC Pentax-M VGC, case	£59
Kodak Retina Lens Hood for 1b, 11C etc. VGC, box	£39	Pentax K 40-80mm f2.8-4 SMC Pentax-M Zoom super	£59
Kodak Retina Reflex 135mm f4 Tele Xenar V nice	£35	Pentax K 75-150mm f4 SMC Pentax-M Zoom. Lovely	£49
Kodak Retina Special Case for standard lenses. Boxed	£15	Pentax K 80-200mm f4.5 SMC Pentax-M Zoom VGC	£39
Kodak Six-16 Model C. Art Deco Folding camera	£29	Pentax K 100mm f3.5 Sumagor MC Auto lens	£39
Kodak Special Pocket No.3, 1913, Tessar / Compound	£69	Pentax K 11 2x converter, Tamron SP BBAR MC, lovely	£19
Koni Omega Rapid 6x7 RFF with 90mm f3.5 Hexanon	£199	Pentax K f1 75-205mm f3.8 Vivitar MC zoom + 2x conv	£39
Koni Omega Rapid Sports Finder, frames for 90, 180	£29	Pentax K1000 + 50mm f1.7 SMC-M. Very Nice	£69
Konica Auto Winder F/R, black, VGC, boxed, manual	£15	Pentax K1000, chrome, with 50mm lens. VGC	£59
Konica Autoreflex T3 + 50 f1.7 AR lens. Super, serviced	£39	Pentax KA 28-80mm f3.5-4.5 Takumar-A zoom VGC	£49
Leica L39 screw mount 105mm f4 Soligor Telephoto	£49	Pentax KAF 18-35mm f4-5.6 SMC FAJ (full frame)	£89

We are always keen to purchase collections however large or small.

Instant decisions and fair prices paid. Please ring us now...



You are welcome to visit our showroom to browse our huge collection - please ring us before travelling for an appointment

Leica L39 set of four brass pre-war extension tubes	£19	Pentax KAF 80-200mm f4.7-5.6 Zoom, silver, digital etc	£49
Leica L39, 135mm f4 Jupiter 11, painted black, usable	£19	Pentax LX body, just serviced, VGC	£249
Leica loupe for focus stages, bayonet fitting	£19	Pentax M42 135mm f3.5 Takumar lens, (Pre-set)	£25
Leica M 135mm f4.5 Hektor lens + keeper	£99	Pentax M42 200mm f4 Super Takumar lens, VGC	£39
Leica Remote Control for M for M42	£49	Pentax M42 35mm f4 Takumar lens early manual type	£15
Leica Visoflex II, with 90 deg finder, AI VGC, M fit	£19	Pentax ME Dial Data back. Super condition, boxed	£29
Leica WIKKO Right Angle viewfinder. C.1929, VGC	£99	Pentax ME, BLACK, with 50mm f2 SMC-M lens, VGC	£39
Lomo Lubitel 166U TLR, nr mint, boxed	£39	Pentax MV camera, black. With 50mm f2 SMC-M, m-	£49
M42 135mm f2.8 Vivitar Auto Prime lens. Super quality	£29	Pentax PKA 28-200mm f3.5-5.6 Miranda MC Macro	£19
M42 400mm f5.6 Vivitar Auto, VGC, TX mount	£49	Pentax SV, with 50mm f1.8 SMC Takumar lens, VGC	£49
M42 Erma Tele Emmyl II, cased outfit. See Website / Call us	£49	Plaubel Makina II cased outfit. See Website / Call us	£49
Mamiya Bayonet 70-150mm f3.8 Sekor Zoom E lens	£19	Plaubel Makina IIR cased outfit. See Website / Call us	£599
Mamiya eyepiece magnifier. Slot on type, fit pentax	£15	Praktica MTL 3 with 50mm f1.8 Pentax lens. VGC	£25
Mamiya RB67 Pro S Back, 6x7 on 120 VGC	£39	Puma Special in good order with cap, case	£29
Mamiya TLR fit 65mm f3.5 Sekors black BARGAIN!	£79	Rollei QBM fit 135mm f2.8 Rolleinar MC	£39
Mamiya TLR folding focus hood for 330/220 nr mint	£29	Rollei QBM fit 135mm f2.8 Voigtlander Color Dynarex	£49
Manfrotto 100 XDB tripod + 700R2 head, case mint	£79	Rollei QBM fit genuine German tubes: 15,30,50mm	£25
Merlin Subminiature, Cast metal, in black finish	£49	Rollei SL35M + 1.8 Planar lens, VGC	£29
Metz 45 CL-1 flash, super condition	£45	Rolleiflex Pistol grip, complete with cable release	£22
Minolta 16 MG Presentation set, camera, flash, cased	£49	Shackman Auto Camera no. 36 engraved "Mod to Mik",	
Minolta 16 MG submini, Silver, + case, chain, booklet	£49	clockwork motor, 24v plug, wavy 36mm f3.5 instrumentation	
Minolta AF 70-210mm f3.5-4.5 Zoom lens, early type	£35	lens. Complete with case, cassettes	£99
Minolta Auto Meter II, digital light meter, SALE!	£49	Shepherd DM-170 Digital Meter, LED Mint Boxed	£29
Minolta Autofocus Paraflex Paraflex Connector VGC	£29	Shepherd FM800 Digital Flash meter, nr mint, cased	£22
Minolta Data Back G, mint, boxed, instructions	£29	Start 665 Polish TLR, PZQ Emilar 74mm f3.5 lens, scarer	
Minolta MC 135mm f2.8 Tele Rokor PF lens, scalloped	£29	camera, not often found for sale VGC	£69
Minolta MC Auto Extension Tube set. Mint Boxed	£29	Tamron Adaptal 2 28-200mm f3.8-5.6 Aspherical zoom	£45
Minolta MC II 28mm f2.5 Vivitar Auto Wide Angle	£29	Tamron Adaptal 2 35-70mm f3.5 BBAR CF Macro	£29
Minolta MD 135mm f3.5 Tele Rokkor lens, VGC	£29	Tamron Adaptal 2 80-210mm f3.8-4.5 Zoom nr mint	£29
Minolta MD 28-70mm f3.5-4.8 Zoom lens	£29	Tamron Adaptal 2 mount 28mm f2.8 lens, model 02B	£29
Minolta MD 28mm f3.5 W Rokkor wide angle lens	£29	Techno View 28mm shoe mounted viewfinder	£19
Minolta MD 35-105mm f3.5-4.5 Zoom lens, super	£39	Vivitar 283 flash, excellent condition and working order	£29
Minolta MD 35-70mm f3.5 Zoom lens. Early two touch	£29	Voigtlander Bessa 66, with 75mm f3.5 Skopar USER	£39
Minolta MD fit 28mm f2.8 Sigma Minwilde II lens super	£25	Voigtlander Prominent 150 f4.5 Super Dynaron, Rare!	£149
Minolta X-300, chrome, with 50mm f1.7 MD lens	£49	Voigtlander Prominent f1 100mm f4.5 Color Dynaron	£69
Minolta XG-1 SLR, with 50mm f2 MD lens. Super	£49	Voigtlander Prominent Hood: 310x49 square type	£19
Minox 35 AL (program only) with 35 f4.5 Color-Minotar	£29	Voigtlander Prominent Proximeter 1 close up set, VGC	£25
Minox B, with interesting and unusual Pigeon case	£89	Voigtlander Vito B, 50mm f3.5 Color Skopar Pronto	£29
Minox Binocular attachment, late model, Mint, boxed	£25	Weston Euromaster meter, with invertecon and cases	£39
Minox Right Angle Reflex finder near mint + instr	£25	Weston Master II meter + CONE, case, manual VGC	£39
Minox Tripod / Cable Release adaptor VGC, no case	£15	Weston Model S85 Photometer. Measures in Foot Candles	£39
Nicro IIA hit type camera, in VGC with original case	£29	Designed for testing light in workplaces etc.	£39
Nikon AF-D 75-240mm f4.5-5.6 D AF Nikkor. Nr mint	£49	Wetly universal zoom finder (copy of Leica VCOH)	£39
Nikon AI 35mm f2.8 Nikkor lens, Super condition	£89	Yashica Electro 35 GTN (Black) VGC Working Well	£69
Nikon AI 80-200mm f4.5 Zoom Nikkor lens BARGAIN!	£49	Yashica Electro 35 GTN (Blk) good cond working well	£49
Nikon AI 80-200mm f4.5 Zoom Nikkor nice optics SALE	£49	Yashica Mat A TLR, with 80mm Yashikor lens	£59
Nikon AI fit 35-135mm f3.5-4.5 Kiron Macro Zoom lens	£39	Zeiss Ikon Contax f1 135mm f4 Sonnar Pre War	£99
Nikon AI Teleconverter TC-201 VGC, back cap	£49	Zeiss Ikon Contax IIA black dial + 50mm f1.5 Sonnar	£249
Nikon AIS 70-210mm f4.5-5.6 Tokina SD lens, super	£49	Zeiss Ikon Ixoflex TLR push on 1m close up Pre-war	£19
Nikon AIS fit 70-210mm f4.5 Vivitar Multi Coated Macro	£29	Zeiss Ikon Ixoflex TLR push on 1m close up Pre-war	£19

WEBSITE www.collectablecameras.com UPDATED REGULARLY
 Insured P&P most cameras £9. Smaller items from £2.
MILL HOUSE, BARMBY ON THE MARSH.
EAST YORKSHIRE. DN14 7HQ
Tel: 01757 638649 (9am-9pm) Fax: 01757 630835
Mobile: 07970 630287
Email: sales@collectablecameras.com
 Mail order specialists. Showroom open by appointment

WANTED FOR CASH

Exclusively... Nikon

HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
 - Exclusively... Nikon
 40 Churton Street, Pimlico
 London SW1V 2LP



www.graysofwestminster.co.uk

WANTED

Used photographic equipment in good condition



FOR INSTANT CASH

We buy all makes and most types of photographic equipment and always offer a fair price...

...depending on the items you ask us to quote on, you can expect us to beat most genuine offers from elsewhere, possibly by as much as 10%* - ring or email NOW for a FREE quote!



URGENTLY REQUIRED...

All DIGITAL equipment. FILM equipment inc...
 Hasselblad ~ All Leica items ~ Nikon AI/AIS lenses
 Mamiya 7 & 7ii equipment
CASH WAITING! CALL US NOW!
No collection too large!

www.cash4cameras.co.uk
STAFFORD CAMERAS
 Unit 2, Parkside Shopping Precinct, STAFFORD. ST16 1TQ.
 Email: cash4cameras@ntlworld.com
 Tel: **01785 605475**

cameraworld used equipment

Items stocked at Chelmsford (C) 01245 255510 at Wells Street (W) 0207 636 5005. Please call for description of condition or before making a journey. Our used equipment is covered by our **NO QUibble** guarantee. Items £50+ have a 6-month guarantee & items below £50 have a 7-day money back guarantee. Most items are in **Excellent** or **Mint** condition, some are even boxed. If not completely satisfied, return to us within 7 days for your money back.

VISIT US ONLINE AT
cameraworld.co.uk
MAIL ORDER HOTLINE
0844 264 0664

All calls charged at local rate

BRONICA

R64S/65mm/45mm C	£675
ETR/75mm/AF W	£248
ETR/75mm/GRIP C	£280
ETR/80mm/AF C	£300
ETR/81 KIT (phone for spec)	W
GS1 BODY C	£170
75mm f/2.8 II C	£30
80mm f/2.8 PE W	£150
100mm f/4 PE W	£100
105mm f/3.5 MC C	£120
110mm f/4 PG C	£100
135mm f/4 PE C	£135
150mm f/3.5 PS C	£120
2X CONVERTER C	£120
AE HEAD FOR SQ C	£50
ETR SPEED GRIP C	£25
ETR POL BACK C	£25
G18 TUBE C	£20
G36 TUBES C	£20
GS1 MAGAZINE C	£30
POLAROID BACK C	£30
PRO HOOD SQ C	£40
SQ PLAIN PRISM C	£40
SQ POLAROID BACK C	£35

CANON

EOS 1D MKII BODY C	£750
EOS 30D BODY C	£302
EOS 40D BODY C	£375

17-40mm

Excellent Condition
CHELMSFORD

£400.00

EOS 40D BODY W	£405
EOS 50D BODY W	£580
EOS 60D BODY W	£660
EOS 300D & 18-55mm W	£155
EOS 350D BODY C	£155
EOS 400D BODY W	£220
EOS 400D & 18-55mm W	£260
EOS 400D & 18-55mm C	£252
EOS 500D & 18-55mm IS C	£462
EOS 550D & 18-55mm W	£500
EOS 1000D & 18-55mm IS W	£250
EOS 3 BODY C	£100
EOS 5 W	£85
EOS 50E & 38-76mm C	£35
EOS 1000F & 35-105mm C	£65

POWERSHOT S95 W	£250
POWERSHOT G11 W	£295

Canon 28 C	£75
------------	-----

14mm f/2.8 II C	£1,750
-----------------	--------

16-35mm f/2.8L MKI USM W	£800
--------------------------	------

17-40mm f/4L EF USM C	£400
-----------------------	------

17-85mm f/4.5-5.6 IS EF-S USM C	£230
---------------------------------	------

17-85mm f/4.5-5.6 IS EF-S USM W	£210
---------------------------------	------

18-200mm f/3.5-5.6 EF-S IS W	£325
------------------------------	------

24-85mm f/3.5-5.6 USM W	£195
-------------------------	------

24-85mm f/3.5-5.6 USM C	£185
-------------------------	------

24mm f/1.4L W	£985
---------------	------

24mm f/2.8 FD C	£51
-----------------	-----

28-135mm IS C	£250
---------------	------

28-135mm IS W	£265
---------------	------

28mm f/2.8 SC FD W	£340
--------------------	------

35-105mm f/4.5-5.6 EF USM C	£82
-----------------------------	-----

35-70mm f/3.5 FD C	£35
--------------------	-----

50mm f/1.8 FD C	£15
-----------------	-----

50mm f/1.8 MK II C	£79
--------------------	-----

50mm f/1.8 MK II W	£84
--------------------	-----

60mm f/2.8 EF-S MACRO USM W	£304
-----------------------------	------

55-200mm f/4.5-5.6 EF-S C	£105
---------------------------	------

55-200mm f/4.5-5.6 IS USM II W	£105
--------------------------------	------

55-250mm f/4.5-5.6 IS EF-S W	£162
------------------------------	------

70-200mm f/2.8L IS W	£1350
----------------------	-------

70-200mm f/4L USM W	£400
---------------------	------

70-210mm f/4 FD C	£55
-------------------	-----

75-200mm f/4.5 FD W	£45
---------------------	-----

75-300mm f/4.5-5.6 EF W	£92
-------------------------	-----

75-300mm f/4.5-5.6 USM MKIII C	£142
--------------------------------	------

90-300mm f/4.5-5.6 EF C	£115
-------------------------	------

100-300mm f/4.5-5.6 EF C	£125
--------------------------	------

100-400mm f/4.5-5.6L IS	£1,007
-------------------------	--------

100mm f/3.5 FD C	£50
------------------	-----

135mm f/3.5 SC FD W	£33
---------------------	-----

180mm f/3.5L USM MACRO C	£1,050
--------------------------	--------

SIGMA 10-20mm f/4.5-5.6 DC EX W	£322
---------------------------------	------

SIGMA 18-125mm f/3.5 OS W	£175
---------------------------	------

SIGMA 70-300mm APO MACRO C	£142
----------------------------	------

SIGMA 105mm f/2.8 MACRO C	£345
---------------------------	------

SIGMA 150-500mm f/5-6.3 OS C	£700
------------------------------	------

SIGMA 150-500mm f/5-6.3 OS W	£650
------------------------------	------

TAMRON 11-18mm f/4.5-5.6 IF LD C	£347
----------------------------------	------

SIGMA 150-500mm	£345.00
-----------------	---------

CANON FIT I/5-6.3APO OS	Excellent - CHELMSFORD
-------------------------	------------------------

TAMRON 11-18mm f/4.5-5.6 IF LD W	£322
----------------------------------	------

TAMRON 18-200mm f/3.5-5.6 C	£123
-----------------------------	------

TAMRON 18-270mm f/3.5-5.6 VC W	£284
--------------------------------	------

TAMRON 28-300mm f/3.5-6.3 XR W	£184
--------------------------------	------

TAMRON 55-200mm f/4-5.6 C	£80
---------------------------	-----

TAMRON 70-300mm f/4-5.6 C	£82
---------------------------	-----

TAMRON 70-300mm f/4-5.6 W	£93
---------------------------	-----

TOKINA 12-24mm f/4 IF DX W	£400
----------------------------	------

RC1 C	£17
-------	-----

TC-B0N3 REMOTE C	£80
------------------	-----

BG3 GRIP W	£51
------------	-----

BG5 GRIP W	£66
------------	-----

BG2N GRIP C	£115
-------------	------

VG10 GRIP EOS 5 C	£26
-------------------	-----

RS603 REMOTE W	£13
----------------	-----

CONTAX	£600
--------	------

G2 OUTFIT (phone for spec) C	£600
------------------------------	------

28mm f/2.8 C	£150
--------------	------

90mm f/2.8 T* C	£160
-----------------	------

HASSELBLAD	£250
------------	------

80mm f/2.8 CT* (BLACK) C	£250
--------------------------	------

150mm f/4 (CHROME) C	£150
----------------------	------

350mm f/5.6 T* C	£350
------------------	------

A12 MAG (BLACK) W	£65
-------------------	-----

A12 MAG (CHROME) C	£60
--------------------	-----

MAMIYA	£200
--------	------

M645 1000S KIT (phone for spec) C	£200
-----------------------------------	------

645 KIT (phone for spec) C	£305
----------------------------	------

C220F/80mm f/2.8 C	£200
--------------------	------

C330F/80mm f/2.8 C	£225
--------------------	------

C380/135mm C	£300
--------------	------

37mm FISHEYE f/4.5 RZ W	£400
-------------------------	------

50mm C f/2.8 C	£95
----------------	-----

75mm f/4.5W shift lens W	£450
--------------------------	------

80mm f/2.8 N C	£60
----------------	-----

135mm C f/4.5 C	£125
-----------------	------

360mm RZ f/4 W	£350
----------------	------

POL BACK RZ67 C	£35
-----------------	-----

WINDER II R/W/C	£150
-----------------	------

RZ AE PRISM W	£250
---------------	------

RZ POLAROID BK W	£40
------------------	-----

NIKON	£425
-------	------

FUJIFILM S5 PRO BODY	£425
----------------------	------

Excellent Condition	CHELMSFORD
---------------------	------------

£425.00	
---------	--

D300S BODY W	£800
--------------	------

D300 BODY W	£750
-------------	------

D300 BODY C	£600
-------------	------

D200 BODY W	£420
-------------	------

D90 & 18-105mm W	£505
------------------	------

D90 BODY W	£400
------------	------

D80 BODY W	£300
------------	------

D70S BODY W	£200
-------------	------

D70 BODY W	£141
------------	------

D70 BODY C	£140
------------	------

D70 & 18-55mm C	£195
-----------------	------

D60 & 18-55mm C	£234
-----------------	------

D40 & 18-55mm C	£200
-----------------	------

D40X & 18-55mm W	£235
------------------	------

D40X BODY W	£203
-------------	------

D7000 BODY C	£725
--------------	------

D5000 & 18-55mm VR W	£375
----------------------	------

D3000 BODY C	£225
--------------	------

COOLPIX P7100 W	£385
-----------------	------

F2s PHOTOMIC BLACK BODY W	£780
---------------------------	------

F2 & N4 C	£800
-----------	------

F4S BODY C	£200
------------	------

FA & 50mm f/1.8 W	£300
-------------------	------

FM3A & 50mm f/1.4 AIS W	£700
-------------------------	------

F105 BODY C	£105
-------------	------

FM2N BLACK C	£156
--------------	------

FE2 BODY W	£90
------------	-----

F90x & MB-10 C	£65
----------------	-----

F65 BODY W	£51
------------	-----

F60 & 28-80mm W	£52
-----------------	-----

35T QD C	£395
----------	------

LITE TOUCH 70WS C	£22
-------------------	-----

10.5mm FISHEYE f/2.8 DX C	£478
---------------------------	------

10.5mm FISHEYE f/2.8 DX W	£452
---------------------------	------

16-85mm f/3.5-5.6 VR DX C	£345
---------------------------	------

17-55mm f/2.8 DX C	£902
--------------------	------

18-70mm f/3.5-5.6 W	£160
---------------------	------

18-70mm f/3.5-5.6 C	£182
---------------------	------

18-105mm AF-S VR W	£154
--------------------	------

18-105mm f/3.5-5.6 VR C	£150
-------------------------	------

18-135mm VR W	£125
---------------	------

24-120mm f/3.5-5.6 G VR C	£220
---------------------------	------

24-120mm f/3.5-5.6 VR W	£195
-------------------------	------

28mm f/3.5 NON AI C	£70
---------------------	-----

28-85mm f/3.5-4.5 W	£105
---------------------	------

35-105mm AI C	£115
---------------	------

43-86mm f/3.5 C	£60
-----------------	-----

43-86mm NON AI W	£56
------------------	-----

50mm f/1.8G AF-S DX W	£142
-----------------------	------

50mm f/1.8G AF-S DX C	£155
-----------------------	------

50mm f/1.8 AFD C	£100
------------------	------

50mm f/1.8 AFD C	£195
------------------	------

50mm f/1.8 AI C	£60
-----------------	-----

50mm f/2.8 NON AI C	£70
---------------------	-----

55mm f/3.5 AIS C	£325
------------------	------

55mm f/1.2 AI C	£142
-----------------	------

55-200mm f/4.5-5.6 AF-S VR W	£142
------------------------------	------

55-200mm f/4.5-5.6 C	£82
----------------------	-----

55-200mm f/4.5-5.6 VR C	£155
-------------------------	------

70-300mm f/4.5-5.6 VR W	£340
-------------------------	------

70-300mm f/4.5-5.6 VR C	£360
-------------------------	------

70-300

amateur Photographer CLASSIFIED

Cameras For Sale

MALCOLM TAYLOR FOR CLASSIC LEICA

SALES & REPAIRS SERVICE

Good stock of used Leica bodies, lenses and accessories available. Fully equipped workshop on premises for repair and service of your classic Leicas, R/F Nikons and Canons including accessories and also vacuum coating facilities. Request list and details. M8-M9 Bit coding of lens ASK.

* Adhesive back foam now available *

Upper Lye Farm, Aymestrey, Hereford HR6 9SZ.

Tel: 01568 770542

2 NIKON CAMERAS for sale D100's and battery grip. £200 ono. Wanted Epson RD1S camera. Sheerness, Kent 01795 664725

Teddington Photographic

Buy and sell used

photographic equipment

www.teddingtonphotographic.com

020 8977 1064

PENTAX 67II OUTFIT. Camera, AE-Prism, handgrip, 45mm, 55mm, 90mm (leaf-shutter), 105mm, 165mm, 300mm Lenses, Hoods, Waist-level finder, Auto-extension tubes, 2x converter, Focussing handles. Most boxed as new. Bargain at £2500. 01296 668573 or 07850166120

Accessories

Photographic Backgrounds

Hard wearing • Low crease • Washable

			PLAIN
8' x 8',	8' x 12',	8' x 16',	£15 PLUS P&P
£24	£29		

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

			CLOUDED
8' x 8',	8' x 12',	8' x 16',	£27 PLUS P&P
£44	£44		

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit

www.colourscape.co.uk

Camera Fairs

Wolverhampton Camera Fair Sunday November 27th

8.30am—2pm, Dunstall Park Racecourse, Wolverhampton WV6 0PE

Featuring a huge range of photographic equipment including both digital and film cameras, vintage and collectable cameras, as well as a large selection of lenses, accessories, flash, filters, tripods, cases, books, images, studio & darkroom gear.

Many bargain tables with prices starting at under £2

Several major dealers attend every event. There's cash waiting for your old and unwanted equipment, so bring it along to sell or part exchange.

www.camfair.co.uk

Admission 8.30-10am £7.00

After 10am £3.00

Stalls from £35 per table

Contact Russell or Paul on:

07710 744002 or 07752 590255

Or find us on Facebook



CAMERA FAIR POTTERS BAR

Sunday 20th November
10.30-2.30

Elm Court Community Centre, Mutton Lane, EN6 3BP.

M25 J24, close to Potters Bar Station.

Adm early bird 9.15am £4,

after 10.30am £2. Refreshments.

Details Peter Levinson 020 8205 1518

CAMERA FAIR MANCHESTER Sun 13th Nov 11am, Shawe Hall centre, Church Road, Flixton nr Urmston. 07979913156

amateur Photographer

Camera Repair Workshop



All cameras repaired.
Specialists in Konica Minolta and Fuji
Camera Repair Workshop

Unit 9 Wharfside, Bletchley, Milton Keynes, MK2 2AZ
Phone: 01908 378 088 Fax 07812 427 677
Email: cameraworkshop@tiscali.co.uk

Studios

Basingstoke Photographic Studio

Basingstoke Hampshire 5 minutes M3 - 15 minutes M4
5 minutes Railway Station

Fully Equipped with Elinchrom Lighting

Infinity Cove

Hire by the Hour or Day

Available 24/7

Photoshoots & Studio Days

Changing Room

Free Wi Fi & Refreshments

Free Car Parking



Tel: 01256 363461 Mob: 07854 868801

www.basingstokephotographicstudio.co.uk

email: basingstokephotographicstudio@yahoo.co.uk

Printing

Palm Labs Photographic Processing & Printing

Palm Laboratory Ltd

69 Rea Street

Birmingham B5 6BB

Established Over 25 Years



- Film Processing
- E6 / Slide / C41 / Neg / B&W
- Process & Print Packages on Kodak Paper
- Digital Package Deals on Kodak Paper
- 35mm / 120 / 5x4 / 10x8 Film's
- Traditional Black & White on Ilford Paper
- Optical Colour Handprints on Kodak Paper
- Drum & Package Scanning Services
- Photographic Poster's on Kodak Paper
- Exhibition & Gallery Print's on Kodak Endura
- Real Photographic Book's on Kodak Paper
- Restoration & Copying Services
- Mounting Services ● Metallic / Gloss / Matt Paper
- Friendly Advice ● Postal Service

0121 622 5504

www.palmlabs.co.uk

palmlabs@btconnect.com

Specialist Repairers

Newton Ellis & Co CLASSIC CAMERA REPAIR SPECIALISTS

Tel: 0151 236 1391

Postal service available

Repairs to all photographic equipment

cameras (classic, modern and digital)

lenses, camcorders, binoculars, etc

29 Cheapside, Liverpool L2 2DY

www.newtonellis.com



**Improve your
photography**



CALL 020 3148 4326

Digitise your Archive *Offer ends 31st December 2011*



just 60p per scan

Allow us to scan your 35mm & 120 archived film at this incredible offer price

Minimum of 15 originals per order. Price includes CD.
Images open up to 25Mb and are suitable for prints up to 12"x8".
The scans created via this service are not colour corrected or restored.

First Class Return Post and Packaging £3.50 per order
Special Delivery £7.00 per order (recommended)
Cheque, PO or credit card details with order please to
PEAK IMAGING, Dept AP16, FREEPOST RLSY-YZJX-SLXC, Sheffield S20 3PP

Film Processing

Highly skilled staff, state of the art equipment, same day turnaround, safe travel packaging, great prices!

You shoot film for a reason! Choose your processing lab for the same reason...

Quality!!

By reputation Peak Imaging is the UK's No 1 Film Processing Laboratory

Same day return

Professional monitored process control. High quality sleeves / plastic mounts & boxes.

Film type/no of exp.	Sleeved	E6 Mounted
135/24 exp.	4.13	6.23
135/36 exp.	4.44	6.94
120 Roll Film	4.13	---
5 x 4 Sheet Film	2.75	---

Speed changes - Add £1.10 per film



Film Processing Discounts

5 - 9 rolls : 5% off 10 - 24 rolls : 10% off 25+ rolls : 15% off

First Class Return Post and Packaging £3.50 per order
£1.75 for a single film (cut into strips) - process only

PEAK IMAGING, Dept AP16, FREEPOST RLSY-YZJX-SLXC, Sheffield S20 3PP

Tel : 0114 224 3207
Email : sales@peak-imaging.com

All prices INCLUDE VAT

All prices shown are in pounds sterling and are inclusive of VAT. Overseas customers credit card only - postage will be charged at cost. Please ensure that films are packed in a strong padded envelope. Liability limited to value of unexposed material only. Items of special value must be insured. Full terms and conditions of business can be found in our price guide and on our website.

PEAK imaging
www.peak-imaging.com

PHOTOGRAPHIC DAYS AT BEAVER WATER WORLD

Ideal opportunity to get up close and personal with Reptiles, exotic birds, Owls, Deer, Beavers, Fish, Ring tailed Lemurs & Meerkats all in an area of outstanding natural beauty.

For more information:

www.beaverwaterworld.com
Email: stellaquayle@tiscali.co.uk
01959 577747

Beaver Water World
Waylands Farm, Approach Road,
Tatsfield, Kent, TN16 2 JT
Animal charity no: 1063373/0
No photography on site, other than on organised photographic days.

Wanted

Peter Loy
COLLECTABLE CAMERA SPECIALISTS

CAMERA COLLECTIONS WANTED

Tel: +44 (0)20 8867 2751

Call us - we can come to you
(UK & Europe)

www.peterloy.com

PETER WALNES

WANTED FOR CASH OR COMMISSION

Digital: Nikon D2H, D2Hs, D2X, D2Xs, D3, D3x, D3s, D60, D80, D90, D200, D300, D300s, D700, D3000, D5000

Canon EOS 1Ds II/III, 1D II/III/IV, 5d I/II, 7d, 30d, 40d, 50d, 350d, 400d, 450d, 500d, 550d, G9, G10, G11, S90

Late high-end Olympus, Panasonic Lumix, Pentax, Ricoh, Sony Leica M8, M8-2, M9, DMR, X1, D-lux 3, D-lux 4, Epson RD1/1s Late high-end Minolta, Sigma, Tamron and Tokina lenses

Film: Alpa, Angenieux, Arca Swiss, Contax, Ebony, Fotoman, Fuji 6X7 up to 6X17, Hasselblad, Horseman, Konica Hexar AF Kinoptik, Leica R, Leica M, Leica copies, Linhof, Mamiya 6 and 7 Nikon, Plaubel, Rodenstock, Rollei, Schneider, Sinar, Toyo Voigtlander Bessa, Zeiss Contarex, current Zeiss Ikon.

Must be in nice condition! Estate sales welcome.

Contact us now for our best price. We can arrange collection for large outfits or high value items.
Tel: 01963 371633 Fax: 01963 370719
Email: pwalnes@truemesh.com Website: www.peterwalnes.com
Peter Walnes, PO Box 3888, Templecombe, Somerset BA8 0WZ

Internet Services

«clikpic»

Websites for photographers

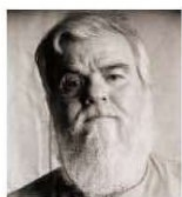
Amazing websites for only £40 p.a.

"I recommend Clikpic to any photographers thinking of building a website."
Amateur Photographer magazine

"Building the website was uncomplicated and completely hassle-free."
Digital Photo magazine



Visit www.clikpic.com for a FREE 14 day trial



ROGER HICKS

'I could afford one if I wanted it, but it's not worth the money' is a meaningless phrase

A PHRASE that I regard with increasing suspicion is, 'I could afford one if I wanted it, but it's not worth the money.' It's a phrase you often hear applied to expensive cameras and lenses.

What, if anything, does it mean? The much more common phrase, 'I can't afford it,' is considerably less equivocal. It means what it says. Even if I sold everything I possessed, including my house, I couldn't afford a rebuilt Spitfire, for example. With the same sacrifice, I could probably afford at least one of everything that Leica made, but if at that point I were absolutely penniless with no roof over my head, how much good would it do me?

Obviously, these are extremes. So let's scale back a couple of notches. Let's say an elderly aunt dies and leaves you £5,000. You could easily spend the lot on camera gear. But let's suppose that your washing machine is on its last legs (or possibly, has fallen to its knees). Maybe you'd do better to spend some of your windfall on a new one. You'd have bought one anyway, and in that sense, you could afford it before or after the legacy. The difference is that the legacy makes it easy: you can afford it without really having to think about it.

But 'afford it easily' is another weasel phrase. Just think of the things you don't really want to buy, even though you can afford them without too much pain, and even though you know it would make life easier if you did. The washing machine is nothing like as much fun as a new camera, or a long weekend in Paris, but rationally you'll get more long-term benefit from the money you invest in a new Miele than in a holiday.

Of course, you can buy the washing machine and some camera gear and take a trip to Paris, but then your inheritance will evaporate pretty smartly and you'll have no money left, and money in the bank is always comforting. At this point you can save some of it, buy the washing machine and some camera gear, and take a trip to Paris, but there won't be much left for camera gear.

'Afford' now starts to look like nothing more than a price-demand curve. The cheaper something is, the

more willing we are to buy it, assuming we want it at all. This varies from person to person. For example, if I saw a pair of high-end trainers reduced from £200 to £100, I still wouldn't buy them. At £50 I might, out of curiosity, but only if I were feeling flush. At £20, I might buy several pairs, if they fitted well. Someone else, who habitually bought them at £200, might buy two or even three or more pairs at £100.

In other words, 'I can afford this...' must always be read in conjunction with '...and want it enough to be willing to lay out the money'. At one extreme,

there are things I don't want at any price, though I suppose I'd buy a few burgers at a penny each at a fast-food restaurant to feed stray dogs. At the other extreme, I may be prepared to make sacrifices in order to save up and buy something, or, taking the inheritance example, to choose it above something else I would like, but not as much.

Even then, 'like' has to be interpreted. Is it: 'Have always wanted'; 'Can now afford for the first time'; 'Know I will find it useful even though it's boring beyond belief'. I apologise, of course, to those who get excited about washing machines.

But the puzzling part about those who say, 'I could afford it if I wanted it, but it's not worth the money,' is how often they take exception if you say, 'You mean, it's not worth it to you.' If they have any sense, they say, 'Of course. What else could it mean?' But surprisingly often, they'll start blustering about how anyone would be a fool to spend that sort of money, whatever 'that sort of money' may be.

Well, possibly. I don't know. The likelihood of my ever having enough money to buy a new Rolls-Royce is slender, and as I don't have the money it's a bit presumptuous of me to call someone else a fool for spending money they do have – though I have to say, I've always fancied a Bristol instead. I can't help suspecting, though, that all too often, 'I could afford one if I wanted one' means exactly the same as 'I can't afford one, but I don't want to admit it, even to myself.' **AP**

'Just think of the things you don't really want to buy, even though you can afford them without too much pain, and even though you know it would make life easier if you did'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 **Fax** 0203 148 8123
Email amateurphotographer@ipcmedia.com
Picture returns: **Telephone** 0203 148 4121
Email appicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com.
Telephone +44 (0) 844 848 0848.
 One year (51 issues) UK £132.60; Europe/Eire €238.18;
 USA \$338.54; Rest of World £223.67 (all air mail).

Test Reports

Contact OTC for copies of camera test reports published in AP.
Telephone 01707 273 773.

Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2517
Email lee_morris@ipcmedia.com
Classified telephone 0203 148 2929. Fax: 0203 148 8158
Display telephone 0203 148 2517. Fax: 0203 148 8158
Inserts call Innovator on 0203 148 3710

Editorial team

Editor	Damien Demolder
Editor's PA	Christine Lay
Deputy/Technical Editor	Mal Gallagher
Art Editor	Mark Jacobs
Production Editor	Lesley Upton
News Editor	Chris Cheesman
Deputy Production Editor	Breandan Maguire
Deputy Art Editor	Simon Warren
Features Editor	Gemma Padley
Designer	Antony Green
Technical Writer	Richard Sibley
Senior Sub Editor	Oliver Cotton
Technical Writer	Tim Coleman
Features Writer	Oliver Atwell
Photo-Science Consultant	Professor Robert Newman
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt

Special thanks to The moderators of the

AP website Andrew Robertson, Chris Cool, Fenris Oswin, Henry Rogers, lisadb, Nick Roberts, The Fat Controller
Contributors Ian Farrell

Advertising team

Group Advertisement Manager	Mark Rankine	0203 148 2517
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Display Sales Exec	Richard Mann	0203 148 2637
Area Manager Midlands & North	Rob Selvey	01922 412 720
Group Digital Sales Manager	Mark Rankine	0203 148 2516
Classified Sales Executive	Wendy Robertson	0203 148 2929
Display Ad Production	John Jones	0203 148 2671
Copy Chaser	Kumu Vithiani	0203 148 2645

Marketing and promotions

Senior Marketing Manager	Estelle Hicks-Bennett	0203 148 4321
Online Manager	Karen Sheard	0203 148 4943
SPI Administrator	Nadine Thomas	0203 148 4326

Inserts Innovator Telephone 0203 148 3710

Repro Camden Town Typesetters Ltd **Telephone** 0208 523 6700

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

Publishing team

Advertisement Director	Chris Templeman
Group Magazines Editor	Garry Coward-Williams
Publishing Director	Alex Robb
Managing Director	Paul Williams
Chairman and Chief Executive	Sylvia Auton

All contributions to Amateur Photographer must be original, not copies or duplicated or other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, with their PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer is a registered trademark of IPC Media © IPC Media 2011. Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@ipcmedia.com Website: <http://www.amateurphotographer.co.uk> IPC Switchboard tel: 020 348 5000. Amateur Photographer is published weekly on the Tuesday preceding the cover date by IPC INSPIRE, part of IPC Media Group of Companies. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street, London SE1 0SU. ISSN 0950-6840. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001. Periodicals paid at Rahway, NJ. POSTMASTER: Send address changes to Amateur Photographer, 365 Blair Road, Avenel, NJ 07001.

PARKCameras

KEEPING YOU IN THE PICTURE



Phone one of our knowledgeable sales advisors

01444 23 70 60

available Monday - Saturday 8.45am - 5.45pm
and Sunday 10:15 - 4:30

Visit our website, available 7 days a week, 365 days a year

www.ParkCameras.com/AP

Photographic Experts since 1971! - Visit www.ParkCameras.com/40 and celebrate our 40th Anniversary!

Nikon 1



Nikon UK has announced a new series of Compact System Cameras. Offering two variants the Nikon 1 J1 and Nikon 1 V1 the latter of which gains an electronic viewfinder.

Featuring an all-new 1" type (13.2mm x 8.8mm) CMOS sensor resulting in a 2.7x crop factor which Nikon refer to as their "CX" format able to capture 10MP images. The Nikon 1 is capable of shooting at up to 10fps thanks to the new hybrid AF or recording 1080i 60 HD Video at the push of a button.

To make your new Nikon 1 extra special we are offering with all orders, (while stocks last) a unique accessory kit which includes a 4GB SD, Lens cloth, Nikon Training Voucher, Gorillapod SLR, HDMI cable and Nikon 1 T-Shirt.



Call us on
01444 23 70 60
or visit us at
www.ParkCameras.com/AP
to place your pre-order
on this all new camera
from Canon.

Now In Stock!

See website for even more Nikon offers

Due March 2012

See website for more information

Canon EOS 600D + 18-55mm IS



Save a further £60 with
Canon Cashback between
3/11/11 & 25/1/12

18-megapixel resolution, user-friendly design, the EOS family of lenses and accessories at your disposal, the EOS 600D lets nothing stand in the way.

SRP £729.00

In stock at only £639.00

See website for even more EOS 600D offers

Canon EOS 60D + 17-85mm IS



Stills or movies, capture your story with the EOS 60D. The EOS 60D is built around an APC-C sensor but with a newly developed 18 megapixel CMOS sensor allowing you to capture professional quality images in a lightweight body.

SRP £1,349.99

In stock at only £998.00

See website for even more EOS 60D offers

Canon EOS 7D + 18-135mm IS



Designed by you, built by Canon.

The EOS 7D features an all-new 18.0 Megapixel APS-C size CMOS sensor & Dual DIGIC 4 Image Processors, capturing images at up to ISO 12800 & speeds of up to 8 fps.

SRP £1,999.99

In stock at only £1,419.99

See website for even more EOS 7D offers

Nikon D5100 + 18-55mm VR



Flexible & Ergonomic, Creative & Simplistic

The D5100 is a high-performance D-SLR designed to stimulate your creative side and help you create still images and movies like no other.

SRP £779.99

Our Price £589.99

See website for even more D5100 offers

Nikon D300s Body Only



Exceptional Agility. Creative Command.

Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting, D-Movie, dual card slots and extendable ISO range of 200 to 3200.

Body SRP £1,369.99
Lens sold separately

Our Price £1,077.00

See website for even more D300s offers

Nikon Coolpix P7100



The ultimate in compact performance just got better.

The COOLPIX P7100 is a great way to pack light and still take complete control over your shots. Packing a 10 megapixel image sensor delivering clean, detailed results.

SRP £479.00

Our Price £479.00

See website for even more P7100 offers

Canon PIXMA MG6150



Performance Wi-Fi All-in-One with Intelligent Touch System. Produces superb B&W and colour prints.

Our Price £99.99

Canon PIXMA MG8150



Premium performance Wi-Fi All-in-One offering superb photolab-quality greyscale & colour prints.

Our Price £279.00

For ink and paper bundles, please visit us instore or online at www.ParkCameras.com/AP

Canon PIXMA Pro 9000 Mk II



Achieve professional colour & monochrome prints on a wide range of media.

Our Price £359.99

Canon PIXMA Pro 9500 Mk II



The Pro 9500 Mk II produces gallery-quality, long-lasting prints on a wide range of media.

Our Price £549.00

Epson Stylus Photo R3000 A3+



Purchase the Epson 1400, R2880, R3000 or 3880 from Park Cameras & receive a £50 voucher for use on Epson Media supplies at Park Cameras (Offer available while stocks last)

Achieve outstanding A3+ prints with the Epson Stylus Photo R3000, which offers complete image control and wide media compatibility.

Our Price £549.00

See website for even more Epson offers

Epson Stylus Photo PX730WD



Print high-definition photos, scan and copy from anywhere in the home.

Our Price £169.99

Epson Stylus Photo PX830FWD



Top-of-the-range photo printer packed with features in a stylish package.

Our Price £299.99

From the 1/11/11 to 15/1/12 you can claim a FREE European flight when you purchase an Epson PX730FWD & PX830FWD!

Epson Stylus Photo R2880



CASHBACK NOW EXTENDED! Save a further £60! With Epson Cashback available between 22/8/11 - 31/12/11

Our Price £449.00

Epson Stylus Photo 3880



The professional A2+ large format printer that's compact enough to fit easily on your desktop.

Our Price £1,119.00

www.ParkCameras.com/Training

How to Shoot a Creative Glamour Calendar for Christmas workshop with Jon Gray
2nd December 2011



Places are limited book so early to avoid disappointment! Call a member of our team on 01444 23 70 60

Off Camera Flash & Stobist workshop with Ian Pack
9th December 2011



Park Cameras E-Newsletter

• Bespoke Offers • The Latest Products
• Cashbacks • Events • Promotions
• Articles • Product Reviews • Weekly
Sign up for free at www.ParkCameras.com/AP

DOWNLOAD
FREE 'BOWIE LITE'
VERSION NOW!



DAVID BOWIE

THE ULTIMATE MUSIC GUIDE

*A thrilling journey exploring Bowie's legacy,
in over **600** interactive pages*

➤ **LIMITED OFFER - ONLY £2.99** ◀



- Hundreds of rare and unseen photos
- Every album revisited, with audio clips and original album artwork

- Classic interviews from *NME*, *Melody Maker*, *Uncut* and more
- Iconic music videos



TAP HERE TO BUY!

itunes.apple.com/gb/app/david-bowie/id468076099?mt=8

FREE BOWIE LITE

[http://itunes.apple.com/gb/app/bowie-lite/id470826274?mt=8](https://itunes.apple.com/gb/app/bowie-lite/id470826274?mt=8)





FREE monopod when you buy a Giotto's tripod kit



Buy a Giotto's MTL9351B+MH5011 kit for £120* and receive a **FREE** Giotto's MML3270B monopod worth £35*.

The MTL9351B aluminium legs feature quick action lever leg locks, variable leg angle settings and a 3-D centre column making this versatile tripod suitable for all types of photography.

The MH5011 3-way head is quick and easy to operate with ergonomically shaped handles. Spirit levels ensure precise camera positioning and a quick release plate makes camera attachment and removal fuss free. The head will support up to 4kg in weight so is ideal for a wide range of cameras.

The MML3270B monopod is perfect for those times when you don't want to carry a full tripod kit with you. It supports the weight of your camera while you concentrate on framing your subject and pressing the shutter. The monopod has a maximum height of 170cm and will support up to 12kg.



*Guide price only

Giotto's Helpline **0845 250 0792** Stockists can be found at www.giottos-tripods.co.uk

You can also follow us on [Twitter](#) @GiottosUK and [facebook](#) @Giotto's Tripods UK

**Don't miss out
on this great offer!**